

# Correct English

## How to Use It

Edited by JOSEPHINE TURCK BAKER

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### "The World Does Not Require So Much to Be Informed As to Be Reminded"

NOTE—As a rule, when **sion** (or **cion**) follows a consonant, it is pronounced **shun**; when it follows a vowel, it is pronounced **zhun**; as **apprehension** (**shun**), **profusion** (**zhun**).

#### Shun.

In the following words, **sion** follows a consonant (r), and hence is pronounced **shun**:

Aspers<sup>h</sup>ion.  
Avers<sup>h</sup>ion.  
Convers<sup>h</sup>ion.  
Coerc<sup>h</sup>ion.

Dispers<sup>h</sup>ion.  
Excurs<sup>h</sup>ion.  
Immers<sup>h</sup>ion.  
Vers<sup>h</sup>ion.

#### Zhun.

In the following words, **sion** follows a vowel, and hence, is pronounced **zhun**:

Adhes<sup>h</sup>ion.  
Cohes<sup>h</sup>ion.  
Collus<sup>h</sup>ion.  
Contus<sup>h</sup>ion.  
Fus<sup>h</sup>ion.  
Invas<sup>h</sup>ion.  
Les<sup>h</sup>ion.  
Occas<sup>h</sup>ion.

### English or Alphabetic Sounds for Foreign Words.

NOTE—In Latin words and derivatives the vowel in the accented syllable receives the English (or alphabetic) pronunciation, although some authorities, as, for example, the Standard Dictionary, record two pronunciations—the English and the Continental—giving precedence to the English. The Century Dictionary records only the English.

The following are the English or Alphabetic sounds:

**a** as in **ate**; **e** as in **eel**; **i** as in **isle**; **o** as in **old**; **u** as in **use**.

The following are the Continental sounds:

**a** as in **father**; **e** pronounced like **a** in **ate**; **i** like **e** in **eel**.

Century gives the following words the English or Alphabetic sound:

(**i** as in **isle**).

Appendicitis.  
Bronchitis.  
Gastritis.  
Meningitis.  
Finis.  
Sine cure (si'ne cure)  
Sine die (si'ne di'e)

(**a** as in **ate**).

Honorarium (accent on **ra**).  
Honoraria (plural).  
Masoleum (**e** as in **ee**; accent on **le**).  
Status.  
Ultimatum (accent on **ma**).  
Ultimata (plural).

# Your Everyday Vocabulary—How to Enlarge It

THE GOLDEN RULE IN SPOKEN OR WRITTEN LANGUAGE.—USE THE WORD—  
ANGLO-SAXON OR LATIN DERIVATIVE—THAT WILL  
BEST EXPRESS YOUR MEANING

There is no reason why the speaker should not have the same comprehensive vocabulary as the writer. Choose words as you would your clothes, selecting some for their beauty, others for their richness, others for their general utility, always keeping in mind that, like one's garments, the words should be appropriate to the occasion. (From *How Can I Increase My Vocabulary?*)

## COMPLETE ALPHABETICAL LIST

Note.—The initial article in this series began in January, 1911.\*

### Earnest.

*Earnest* means something that gives promise, or assurance of what is to follow.

"Your signing of this slip will not be an obligation, but merely an *earnest* of your willingness to become a member."

### Ebonine.

*Ebonine* (eb-o-nine; accent on *eb*) means black, somber; as the catafalque's *ebonine* draperies.

### Ebullient.

*Ebullient* (e-bul-yent; accent on *bul*; *e* as in *me*, shortened in rapid utterance; *u* as in *up*) means boiling over, as a liquid.

"Their *ebullient* enthusiasm would not be restrained."

### Ebullition.

*Ebullition* (eb-u-lish-on; accent on *lish*; *u* as in *up*) means a boiling over; hence, any sudden, outward display of feeling.

At the South an *ebullition* of pleased surprise grew into a positive enthusiasm.—*Watterson*.

### Ecdemic.

*Ecdemic* (ek-dem-ik; accent on *dem*) means originating from without. It is said of diseases.

### Eclaircissement.

*Eclaircissement* (a-klar-sis-mon; accent on *mon*; *a* in *klar* as *a* in *care*; *e* as in *me*; *n* nasalized) means a clearing up of something obscure or not previously understood; an explanation.

"The *éclaircissement* of these tangled events revealed Madam X to be a mere adventuress."

\*Now published in book form under title, "Your Every Day Vocabulary"—A. D.

### Eclat.

*Eclat* (a-kla; accent on *kla*; *e* like *a* in *ate*; *a* in *kla* like *a* in *far*) means brilliant effect, renown, acclamation.

"The speech was received with great *éclat*."

"The campaign of the allies was conducted with great *éclat*."

### Eclectic.

*Eclectic* (ek-lek-tik; accent on *lek*) means selecting the best from various sources; as, an *eclectic* method. Noun, one who follows such a method.

There was no safe distance for the light wit or slender *eclectic*. —*Vlan*.

### Eclecticize.

*Eclecticize* (ek-lek-ti-size; accent on *lek*) means to make selections from; as, to *eclecticize* all philosophies.

### Economics.

*Economics* (e-ko—, *e* as in *meet*, or ek-o-nom-iks; *e* as in *end*; accent on *nom*) means the science of household affairs, of income and expenditure; also, the science that treats of the wealth of a country, its production and distribution.

"He (Wilson) realizes that *economics* is under the domain of natural law."

### Ecstatic.

*Ecstatic* (ek-stat-ik; accent on *stat*) means rapturous, overpowering.

"At its best, anarchism was an *ecstatic* dream of exalted souls, which dissolved itself into Tolstoian non-resistance."

### Ectenic.

*Ectenic* (ek-ten-ik; accent on *ten*) means subjected to tension either literal or figurative.

**Ecumene.**

*Ecumene* (ek-u-mene; accent on *ek*; *u* as in *mute* shortened in rapid utterance) means the habitable part of the world.

**Ecumenical.**

*Ecumenical* (ek-u-men-i-kal; accent on *men*; *u* as in *mute* shortened in rapid utterance) means universal. Its usage is chiefly ecclesiastic, and indicates that which concerns the whole church; as, an *ecumenical* council.

"The death of the *ecumenical* patriarch of the Greek Orthodox church has produced a deep impression."

**Edacious.**

*Edacious* (e-da-shus; accent on *da*; *e* as in *meet*; *a* as in *ate*) means voracious; devouring; given to eating.

"Soon the *edacious* flames enveloped the whole structure."

**Edacity.**

*Edacity* (e-das-i-ti; accent on *das*) means greediness, rapacity.

"The *edacity* of the trusts must some day be their undoing."

**Edaphic.**

*Edaphic* (e-daf-ik; accent on *daf*) means arising from the soil.

"The water supply is an important *edaphic* factor." — *Geological Journal*.

**Edentate.**

*Edentate* (e-den-tate; accent on *den*) means toothless.

"She yawned and disclosed an *edentate* cavern."

**Edible.**

*Edible* (ed-i-bl; accent on *ed*) means fit to be eaten; specifically, one variety that may be used for food, among several similar things unfit for food; as *edible* bird's nests; *edible* mushrooms.

**Edict.**

*Edict* (e-dikt; accent on *e*) means a public command or a law proclaimed by an absolute authority.

"The German 'oil' *edict* has become a live issue."

**Edification.**

*Edification* (ed-i-fi-ka-shun; accent on *ed*) means instruction; most frequently used to express moral and religious improvement.

"This pamphlet is issued for the *edification* of the public concerning civic matters."

**Edifice.**

*Edifice* (ed-i-fis; accent on *ed*), meaning a building, is applied chiefly to very large and imposing structures.

"The Capitol is a noble *edifice*."

**Edifical.**

*Edifical* (ed-i-fish-al; accent on *fish*) means structural.

"The building is large but without *edifical* attraction."

**Edify.**

*Edify* (accent on *ed*) means to instruct.

"The lectures are both interesting and *edifying*."

**Edit.**

*Edit* (accent on *ed*) means to publish and prepare for publication.

"This magazine is owned and *edited* by the same person."

**Educable.**

*Educable* (accent on *ed*) means capable of being educated; as, Man is *educable*.

**Educand.**

*Educand* (accent on *ed*) means a pupil.

"The educator and the *educand* will find these articles useful."

**Educatory.**

*Educatory* (accent on *ed*) means educative; as, an *educatory* tour of Europe.

**Educe.**

*Educe* (e-dus; accent on *dus*; *e* as in *meet*; *u* as in *mute*) means to bring out, to evolve.

"Choose him, the nations, and the planets sing, who shall *educer* the best from everything.

—*Julia Cooley*.

**Educement.**

*Educement* (accent on *duce*) means a drawing out; as the *educement* of a principle, from given data.

**Eerie.**

*Eerie* (ee-ri; accent on *ee*) means weird, wild; as, an *eerie* tale.

There are few that need complain of the narrowness of their minds if they will only do their best with them.—*Hobbes*.

The more we do, the more we can do.—*Hazlitt*.

## How to Read and Study Literature

By JOSEPHINE TURCK BAKER

In an unrestricted sense, literature applies to the aggregate of written prose and poetry, from the masterpieces of great writers to the descriptive matter in commercial advertising. In its restricted sense, it is used only of that class of writing in which "expression and form, in connection with ideas of permanent and universal interest, are characteristic or essential features, as romance, poetry, history, biography and essays, in contradistinction to scientific works or those written expressly to impart knowledge."

Arnold Bennett tells us that the greatest makers of literature are those whose vision is widest and whose feeling has been most intense; their lives being one long ecstasy of denying that the world is a dull place. Again, we are told that literature consists of all books "where moral truth and human passion are touched with a certain largeness, sanity and attraction of form." Generally speaking, we accept as literature, only those books which deal with universality of truth, with eternalness of purpose and of ethical principles. In brief, we acknowledge as literature, the whole body of classics—that writing which has the highest rank, and which may also serve as a standard, a model, a guide.

Presumably we read literature for its broadening cultural influence, cultural used in the sense attached to it by Mathew Arnold as having to do with the harmonious expansion of all the powers which make the beauty and worth of human nature—a harmonious development of the whole and not the over development of any one power at the expense of the rest. The delight with which we read literature is a concomitant—either causal or resultant—with alertness of mind, broadness of vision and a judgment that weighs, measures, accepts, or rejects, according as the intelligence endorses or refutes.

"A page digested is better than a book hurriedly read." Under Macaulay's wise direction, we proceed to read slowly, cautiously, that the mental pabulum may become assimilated. But soon we are carried along with the hurried im-

petus of the story, our interest in the history, the biography, the romance, as it may be, leading us to grasp only in part the beauty or the significance of what is portrayed. We halt, reminded that we are bolting our food, and that mental indigestion will assuredly result. We proceed more slowly, and find an increasing pleasure in the feast. We re-read the lines, we ponder, we commit some chosen passage—to be remembered for all time—an added bit of wisdom to our store. We find expressed concretely what had previously existed but abstractly in our minds—formless, aspirational, perhaps; feelings only partially experienced; ideas only vaguely sensed. Again, it is as if the author had entered the innermost recesses of our lives, and had painted our world from within—all this we have felt, have thought, have experienced, have imagined. Human-kind must indeed be the same wherever man has set his foot, and we feel the universality of joy and sorrow, ambition and defeat, hope and despair, love and hate; or, if browsing only in intellectual fields, ideas chimerical, vaporous, we find crystallized for all time—a gem purified of its dross, clear-cut, its white light flashing eternally with unvaried brightness.

The masterful power of thought reflected in the literature of the ages! with Beecher we feel that "except for the great outdoors, nothing that has so much life of its own, gives so much life to us." Literature in its true sense, brings us *en rapport* with our fellow man as no other art can bring us. In conversation, we have often the very bad habit of using language to conceal our thought. The tongue is often inclined not to tell truly "what it has seen, and thus make man the soul's brother of man"; it utters more often "vain sounds, jargon, soul-confusing, and so divides man, as by enchanted walls of darkness, from union with man."

In literature, man is revealed, naked and unashamed; his innermost thought, his feelings are dissected and laid bare; likewise his ambitions, his weaknesses, his hopes, his joys. Here we

enter into close communion with him and learn the secrets of his heart. Literature is art, but it is more than art; it is art in its creativeness, but its creatures become our companions with whom we hold sweet converse. People in real life are unsatisfying. We can never get quite close to their thought and feeling. Not so with the creatures of the imagination; with them we are one in soul and heart and mind, with that nearness of approach which is wanting in the real world. When we leave the field of romance and poetry, and enter into that of history or biography, or philosophy, or ethics, what wonderful disclosures mark each page! Lives are illumined by the magic touch of the historian's wand; the dead come again to life, and we follow them in their ambition and defeat; their hope and despair. With the philosopher, we tread upon the boundaries of unknown worlds to be traversed by steps grown sure with the growing light.

How shall we read literature? Slowly, cautiously that nothing of its import or beauty may escape, committing to memory chosen passages to come to us in "dull moments to refresh us as with spring flowers; to be with us in the workshop, in the crowded street, by the fireside; sometimes, perhaps, on pleasant hillsides, or by sounding shores—noble companions—our own! never intrusive, ever at hand, coming at our call."

The open book is before us; the pages are turned as we scan the lines. Suddenly our attention is arrested by the beauty or pregnancy of the thought. We re-read, we commit to memory, we make the passage our own. We read from Matthew Arnold's "Sweetness and Light," and lo, a lightning flash illumines the page: "Montesquieu says," quotes Arnold: "The first motive which ought to impel us to study is the desire to augment the excellence of our nature, and to render an intelligent being more intelligent." Whereupon Arnold replies: "This is the true ground to assign for the scientific passion, however manifested, and for culture, viewed simply as a fruit of this passion; and it is a worthy ground, even though we let the term *curiosity* stand to describe it. But," Arnold significantly observes—and here we proceed to read more slowly that none of the thought may escape—"But there is of culture another view,

in which not solely the scientific passion, the sheer desire to see things as they are, natural and proper in an intelligent being, appears as the ground of it. There is a view in which all the love of our neighbor, the impulses towards action, help, beneficence, the desire for removing human error, clearing human confusion and diminishing human misery, the noble aspiration to leave the world better and happier than we found it—come in as part of the grounds of culture, and the main and prominent part. Culture is then properly described, not as having its origin in the love of perfection; it is *a study of perfection*. It moves by the force, not merely or primarily of the scientific passion for pure knowledge, but also of the moral and social passion for doing good."

We dwell upon the lines, we assimilate them, we make them a part of ourselves; we read further and come to the passage: "It is in making endless additions to itself, in the endless expansion of its powers, its endless growth in wisdom and beauty, that the spirit of the human race finds its ideal. To reach this ideal, culture is an indispensable aid, and that is the true value of culture."

"But, finally, perfection—as culture from a thorough interested study of human nature and human experience learns to conceive it—is a harmonious expansion of *all* the powers which make the beauty and worth of human nature, and is not consistent with the overdevelopment of any one power at the expense of the rest. Here culture goes beyond religion as religion is generally conceived by us."

Further on we read, reverently, digesting the while, by slow processes, the fragments of the feast:

"\* \* \* Culture has one great passion, the passion for sweetness and light. It has one even yet greater, the passion for making them *prevail*. It is not satisfied till we *all* come to a perfect man; it knows that the sweetness and light of the few must be imperfect until the raw and unkindled masses of humanity are touched with sweetness and light. If I have not shrunk from saying that we must work for sweetness and light, so neither have I shrunk from saying that we must have a broad basis, must have sweetness and light for as many as possible. Again

and again I have insisted how these are the happy moments of humanity, how those are the flowering times for literature and art and all the creative power of genius, when there is a *national* glow of life and thought, when the whole of society is in the fullest measure permeated by thought, sensible to beauty, intelligent and alive. Only it must be *real* thought and *real* beauty; *real* sweetness and *real* light. Plenty of people will try to give the masses, as they call them, an intellectual food prepared and adapted in the way they think proper for the actual condition of the masses. The ordinary, popular literature is an example of this way of working on the masses. Plenty of people will try to indoctrinate the masses with the set of ideas and judgments constituting the creed of their own profession or party. Our religious and political organizations give an example of this way of working on the masses. I condemn neither way; but culture works differently. It does not try to teach down to the level of inferior masses; it does not try to win them for this or that sect of its own, with ready-made judgments and watchwords. It seeks to do away with classes; to make the best that has been thought and known in the world's current everywhere; to make all men live in an atmosphere of sweetness and light, where they may use ideas, as it uses them itself, freely—nourished and not bound by them.

"This is the *social idea*; and the men of culture are the true apostles of equality. The great men of culture are those who have had a passion for diffusing, for making prevail, for carrying from one end to the other, the best knowledge, the best ideas of their time; who have labored to divest knowledge of all that was harsh, uncouth, difficult, abstract, professional, exclusive; to humanize it, to make it efficient outside the clique of the cultivated and learned, yet still remaining the *best* knowledge and thought of the time, and a true source, therefore, of sweetness and light."

What a revelation to both the unthinking and the thinking mind! We close the book, and go about our daily work. The passages full of wise import we have read and re-read, until their pregnant message comes to us in the "crowded street, in the workshop, by the fireside, on pleasant hillsides, by sounding shores," noble companions, beckoning us to come and abide with

them, to dwell with them forever in the land of Sweetness and Light.

Thus we should read literature, slowly, reverently, that the thought may find forever an abiding place within us, to make us more enlightened, to humanize our impulses; to imbue our lives with sweetness, and to show others how they may enter the promised land.

Sometimes only the beauty of a chosen passage is its strongest appeal. Keats' "Eve of St. Agnes," rich in imagery, charms us with its glowing vision:

"Her faltering hand upon the balustrade,  
Old Angela was feeling for the stair,  
When Madeline, St. Agnes' charmed maid,  
Rose, like a missioned spirit, unaware;  
With silver taper's light, and pious care—

\* \* \*

"Out went the taper as she hurried in;  
Its little smoke in pallid moonshine, died;  
She closed the door, she panted, all akin  
To spirits of the air, and visions wide;  
No uttered syllable, or woe betide!  
But to her heart, her heart was voluble,  
Paining with eloquence her balmy side;  
As though a tongueless nightingale should  
swell  
Her throat in vain, and die, heart-stifled in her  
dell.

\* \* \*

"Full on this casement shone the wintry moon,  
And threw warm gules on Madeline's fair  
breast,  
As down she knelt for heaven's grace and  
boon;  
Rose-bloom fell on her hands, together prest,  
And on her silver cross soft amethyst,  
And on her hair a glory, like a saint;  
She seemed a splendid angel, newly drest,  
Save wings, for heaven: Porphyro grew faint,  
She knelt so pure a thing, so free from mortal  
taint."

Again, a note from Browning's inspirational  
"Rabbi Ben Ezra," catches our attentive ear:

"Grow old along with me!

The best is yet to be,  
The last of life, for which the first was made;  
Our times are in his hand  
Who saith: A whole I planned,

Youth shows but half; trust God: see all, nor  
be afraid!

\* \* \*

"Then, welcome each rebuff  
That turns earth's smoothness rough,  
Each sting that bids nor sit nor stand but go!  
Be our joys three-parts pain!  
Strive, and hold cheap the strain;  
Learn nor account the pang; dare, never  
grudge the throe!

\* \* \*

"Let us not always say,  
'Spite of this flesh to-day  
I strove, made head, gained ground upon the  
whole!  
As the bird wings and sings,  
Let us cry, 'All good things  
Are ours, nor soul helps flesh more, now, than  
flesh helps soul!'

\* \* \*

"Therefore, I summon age  
To grant youth's heritage,  
Life's struggle having so far reached its term:  
Thence shall I pass approved  
A man, for aye removed  
From the developed brute; a God though in  
the germ.

"And I shall thereupon  
Take rest, ere I be gone  
Once more on my adventure brave and new:  
Fearless and unperplexed,  
When I wage battle next,  
What weapons to select, what armor to indue.

\* \* \*

"Youth ended, I shall try  
My gain or loss thereby;  
Leave the fire ashes, what survives is gold;  
And I shall weigh the same,  
Give life its praise or blame:  
Young, all lay in dispute; I shall know, being  
old.

\* \* \*

"Fool, all that is, at all,  
Lasts ever, past recall;  
Earth changes, but thy soul and God stand  
sure:  
What entered into thee,  
That was, is, and shall be:

Time's wheel runs back or stops: Potter and  
clay endure."

\* \* \*

Again, we read only to refute:

"\* \* \* there is in man a Higher than  
Love of Happiness; he can do without Happi-  
ness, and instead thereof find Blessedness! Was  
it not to preach forth this same Higher that  
sages and martyrs, the Poet and the Priest, in  
all times, have spoken and suffered; bearing  
testimony, through life and through death, of the  
Godlike that is in Man, and how in the Godlike  
only has he Strength and Freedom? Which God-  
inspired Doctrine art thou also honored to be  
taught; O Heaven! and broken with manifold  
merciful affliction, even till thou become contrite,  
and learn it! O thank thy Destiny for these;  
thankfully bear what yet remain; thou hadst  
need of them; the Self in thee needed to be an-  
nihilated. By benignant fever-paroxysms is Life  
rooting out the deep-seated chronic Disease and  
triumphing over Death. On the roaring billows  
of Time, thou art not engulfed, but borne aloft  
into the azure of Eternity. Love not Pleasure;  
love God. This is the Everlasting Yea, wherein  
all contradiction is solved; wherein whoso walks  
and works, it is well with him."

Is is the EVERLASTING YEA, wherein all  
contradiction is solved—wherein whoso walks  
and works, it is well with him? NO; a dis-  
senting voice disclaims the philosophy of  
Carlyle:

\*Obligation! Duty. It has no legitimate  
place in the vocabulary of Love. Love knights  
each subject its sceptre touches! \* \* \*  
Love equalizes! In consequence, Love and Duty  
are not concomitant; they exist apart. By their  
very nature, each is absolute. Love requites  
Love with Love. Love is the coin with which  
Love pays its debt—rather would pay, if there  
were such a thing as debt. Duty digs the  
grave of Love, and conversely, Duty dies with  
Love's birth.

HAPPINESS is a third element; it is cor-  
relative neither to duty nor to love. It is not  
necessarily concomitant to either. It is a re-  
sultant; a by-product, of which either duty or  
love may exist as a producing factor; but the  
important element in the producing of this by-

product, Happiness, is the element of Self—of the individual—his viewpoint.

Duty, Love, Happiness are not triune. They are distinct, as separate as parallel lines, which might touch infinity sooner than meet. No! there must always be the determining element of Self. Some there are, who find happiness in obeying the call of Duty; others, the voice of Love. It all depends upon the individual and his viewpoint. Carlyle was wrong. A dyspeptic individual, who saw Life from the narrow viewpoint of a disordered esophagus. Duty is not higher than Happiness; at best, it can be but its footstool. **HAPPINESS IS THE ULTIMATUM OF EXISTENCE.** It is the highest, the maximum of attainment of human endeavor.

Happiness is possible without love? Only where Duty is the watchword, and where it finds gratification in self-denial. Happiness is possible where Duty is not found? Yes; where Love is the goal—where Love is ruler over all.

Who, then, shall be the judge as to which has the higher claim, Love or Duty? Love is of the Eternal; Duty is man-made, and like all man-made things, liable to imperfection. Is this conclusion true? Does not man more often improve upon Nature, rather than detract from it? Is it not the sign of man's progress, this wresting from nature her unfinished product and carrying it to perfection? Could Duty be the flower of Love; its most beautiful blossom, expressing perfection? Bah! The path of Duty is strewn with the bones of Martyrs. Love leads to Elysian fields—to Olympian Heights, where its devotees dwell with Gods, and drink the elixir of immortality! Love is ruler over all! The King!—All Hail!\*

How shall we read Literature? Sometimes merely to come under the spell of its illusive beauty; to drink the wine of its rich vintage; to glide into an unseen world, where the music of spirit voices and the fragrance of sweet-scented vapors make sensile feeling but partly sensed; states but partially experienced; visions vaguely discerned. With the Poet we sing:†

“Dear loving heart, this happiness shall grow  
Ever and ever sweeter and more dear;  
And we shall dwell in the enchanted sphere

\*Josephine Turck Baker in “The Burden of the Strong.” (Forthcoming novel.)

†George F. Butler in “Sonnets of the Heart.”

Where only peace our faithful hearts can know.

Around our feet fair hyacinths shall blow,  
And violets and roses and the clear  
Uplifted eyes of wild flowers shall be near;  
And whatsoe'er of joy life can bestow;  
For Love is full of perfumes, of its store  
Pure fragrance giving away, never spent,  
But granting of its treasure more and more,  
And filling all our lives with calm content—  
My dearest, by these tender thoughts, we feel  
What only Love to mortals can reveal.”

## Education, Culture and Refinement

*Education* is a term that is capable of various applications. Thus, under *physical education* is included all that relates to the development and care of the organs of sensation and of the muscular and nervous systems. *Intellectual education* comprehends the means by which the powers of the understanding are developed and improved, and knowledge is imparted. *Esthetic education* is the development of the sense of the beautiful, and of technical skill in the arts. *Moral education* is the cultivation of the moral nature. But, *education*, in its broader and higher sense, comprehends all that disciplines and enlightens the understanding, corrects the temper, cultivates the taste and forms the manners and habits.

*Culture* may be said to be the outgrowth or result of education, in that it denotes the improvement of man's mental, moral, and physical nature, with especial reference to the esthetic faculties and to graces of speech and manner, regarded as the expression of a refined nature.

*Refinement* denotes freedom from what is gross, coarse, or rude, and a corresponding attainment of what is delicate, elegant, and beautiful.

*Culture*, in its broadest sense, presupposes both *education* and *refinement*. In other words, it is the result of the cultivation, to a high degree, of man's faculties, and the elimination of whatever is coarse, with a corresponding attainment of what is delicate, elegant, and beautiful.—*Century*.

# Practical Lessons in Speech

By A. CHESTER TUCKER

Note: This is the first of a series of articles on speech.

## CHAPTER I.

### Conversation.

The reader has resolved to become a student of Elocution and Oratory—or to use a more comprehensive term, of Spoken Expression; he has resolved to study it as a science, to practice it as an avocation, to make sacrifices to it as to an art. We welcome him as a comrade, to help him in his perplexities, to sustain him in his disheartenment, and to warn him of many pitfalls.

Spoken expression came before written expression; the orator-poet, before the writer-poet. Spoken expression is the more natural, and therefore would seem to be the easier in which to excel. But the world is full of men who can think in words of eloquence, but to whom it would be punishment for any one to listen. These men may become good writers, but as orators they would not be successful. To know, therefore, how to reason and think with cleverness is not to possess the only distinguishing qualifications becoming to the orator.

The public speaker must know not only how to think logically, but how to express in spoken words his sentiments so that they may be easy to listen to, and make upon his hearers vivid impressions; he must possess the power not only to influence by wise choice of words like the writer, but to impel new and deeper shades of feeling by his very tone and personality.

We are assuming that the student knows already how to think and write well and has a fair amount of words at his disposal; is prepared, in brief, to be called an efficient writer. To such a one the first instructions will be simple.

When you sit down to write a letter, do your words flow without hitch or halt, paragraphs fall after one another, words shape themselves in your mind quickly and easily? We seriously doubt it. You more likely have to beat about in your mind how to begin, erase and revise time

and again. But you cannot do this when you are speaking; a word once said cannot be erased, or a sentence once begun, recommenced. These are the first difficulties met with by the would-be speaker; for he will find that very few think in complete sentences, much less write or talk with anything like a flow of words. This is a matter to be acquired only by dint of much practice.

The best exercise is that of talking aloud what is to be written, in a conversational manner. It will be found that this greatly helps in bringing about the final draft, besides infusing into it no small amount of the writer's own personality, by helping to secure facility and quickness in choice of words and completeness of thought and sentence.

The orator, as may be surmised at the outset, must be a good conversationalist. The world abounds in men and women who have the ability of making much conversation, but they are not necessarily good conversationalists. All the notable faculties of the orator may be possessed, in a modified way, by the brilliant conversationalist. To be able to talk well in private will of course help to secure an adeptness in speaking before audiences. How is one to become a good conversationalist?

The student has recently heard or read, perhaps, a very good anecdote. An occasion will occur to suggest a repetition of the joke for the entertainment of company. Alas! do the hearers see the point? Or does the speaker laugh harder than his audience? What has been the trouble? Perhaps they are too stupid to appreciate what you were saying? Never this, aspiring orator! An audience is never, never to blame if it does not smile, the fault is the speaker's, first and last, which it will be well to remember. Perhaps the joke was not repeated exactly as it was first heard, so that the point of it was lost.

Before the speaker ever again tries that particular joke in public, he should say it in private to an imaginary audience, revising it until the point sticks out as it should, and if it is really funny, let him remember not to laugh too heartily at the end.

Another trial of one's power in talking well is harder. Have you seen the latest model of aeroplane, understood its mechanism and the method employed for its operation? To endeavor to describe it to a listener will be found very difficult, if he happens to be a person wholly unfamiliar with machinery. When words seem to fail to enlighten him of the working of the lifting planes or some other part, gesture and even diagrammatic drawing are resorted to in order to make the description clear. But the good talker, capable of handling well his words and expressing his thoughts, should possess such skill in description, due for the most part to the very simplicity of his art, that the impression that he creates may become clear and coherent without necessarily resorting to diagrams or pantomimes. The illustrations which he does use to make his thoughts transparent are more effective than charts or pictures, consisting in a wise choice of words, use of similes and other figures of speech. Before anyone should try to acquire such powers of spoken description by practice in conversation, he should make sure that every complexity is lucid in his own mind before he can hope to make it clear to another.

The student may become very convincing in story-telling and exposition, and be a complete failure as an argumentator. Almost all conversation is primarily argumentative; for without a constant difference of opinion the conversation must wane or become one-sided. To possess the faculty of ready persuasion must become every public speaker's strongest point. It is the chief end and purpose of oratory; those gems of eloquence coming to us from antiquity with few exceptions are of this character. The orator never talks without confronting some opposing opinion; if his audience agrees with him in every particular his services are of no value or usefulness. The public speaker's whole purpose is to change and mold opinion, persuade by power of logic and personality, incite in his

hearers every degree of sentiment or passion in overcoming their prejudices.

Argument in conversation should be entered into as if it were an exercise for practice; even though the audience consist of only one, strive to influence and move him with the power and gentleness that would be exerted upon an audience of a thousand. Platform argument need not be pugnacious, and it is much more important that conversational argument is not so, every manner of courtesy and consideration toward your opponent being closely observed. Never think it requisite to have the last word; never try to talk an opponent to a standstill. Learn how to summon and co-ordinate ideas logically, in gaining which the practice of writing out one's thoughts before speaking them is a great benefit; strengthen weak points by anticipating an opponent's rebuttals. Never let the heat of an argument appear to ruffle your calmness and conviction, though the antagonist lose his own temper. Without letting any one know your purpose, make your argument in everyday conversation observe these few suggestions and tend to become more skillful and convincing.

When the student of Oratory has followed these leadings in reference to practice in conversation, he has been exercising the art of "extemporaneous" speaking, meaning that capacity to speak one's own thoughts without previous preparation or endeavor at expression, which is the fundamental of all public speaking. He has been attaining experience besides in the three great kinds of written and spoken discourse—narration, description, and argumentation. If he has attained near-perfection as a conversationalist, he would not prove a nearly perfect orator, though he would have laid the groundwork of becoming an excellent one; for the orator is something more than a conversationalist, not in the wisdom or choice of mere words, but in the manner in which he delivers them.

The student has been able to talk with intelligence from his seventh year, but never so well but that he could improve. From now on he is going to talk with a new incentive, to see wherein he can talk better in his every-day conversation, how he can become more entertaining, lucid and convincing. He is going to give the attention and care in conversational discourse

that he would bestow upon a speech to be delivered before thousands. The conversation of others should be listened to, with the idea of avoiding the mistakes common to them or of adapting for one's self what points are commendable. He is going to practice, without anyone suspecting it, the art of oratory in conversation. It is by these means that he can learn to become an efficient speaker and by the method Cicero invokes,

"Actio, actio, actio,"

Practice, practice, practice. Do not exercise care in conversation for only one month or one year, but for always. You will never be able to speak in public better than you do in every-day talk.

### The Correct Pronoun

Exercise sent in by a pupil in the CORRECT ENGLISH CORRESPONDENCE SCHOOL:

- I am *he* to whom you refer.
- She is not *I*.
- It is *we* who are going abroad.
- He is not *I*, and I am not *he*.
- You are not *she*, and she is not you.
- It was not *she* who made the mistake.
- It was *we* who made the mistake.
- It was not *he*.
- It could not have been *she*, for *she* was out of town.
- It could not have been *he* who called.
- It may have been *he* who called.
- I hardly think that it was *he* that made the error.
- It might be *she* who made the error.
- I think it was *she*, not *he*, who telephoned.
- If it had been *they* who invited me, I should have gone.
- If it had been *he* who called, I should not have come down to see him.
- He thinks it was *I* who called.
- He thinks it was *she* who brought the news.
- They know it was not *we* who gave the dinner.
- He feared that it was *I* who was ill.
- He says it was *he* who wrote the letter.
- We think it is *they*, and they think it is *we* who are in the wrong.
- If I had been *she*, I should have left the room.

If you had been *I*, you would not have acted the same way.

If he had been *she*, he would not have gone.

It is *I* to whom you are speaking.

Is it *she* to whom you refer?

Is it *we* that are to receive the gifts?

### A Laudation

What the Simmons Magazine says of the CORRECT ENGLISH publications:

CORRECT ENGLISH AND HOW TO USE IT is a monthly magazine devoted to the proper use of English. It is edited by Josephine Turck Baker, the noted grammarian. The method pursued in the instruction of its readers must certainly prove a godsend to those who either cannot understand or have a horror of grammar as it is generally put up for the use of schools and colleges. Incorrect sentences are placed in parallel columns with their correct forms, that the reader may see the error at a glance. Do you use "shall" and "will" properly? Are you sure you never say "him" when "he" would be correct? In short, are you sure of yourself when you write or talk? If you are not, you should send two dollars at once for a year's subscription to Correct English Publishing Company, Evanston, Ill.

### To Our Subscribers

For thirteen years CORRECT ENGLISH has gladdened the hearts and stimulated the efforts of those who seek to perfect themselves in the correct use of our great language.

This is the first number of Volume 14, and you will notice some improvement in the appearance of our magazine. The typographical changes we have made mark the beginning of a new era in the publication of CORRECT ENGLISH.

We are late with this issue, but the February number is already in the hands of our printers and should be ready to mail early in the month.

We should be glad to have any suggestions you might care to make that would help us to improve our magazine.

## What Public Schools Neglect

By HENRY A. WITTE

It is often said that our public instruction methods need naught to eke them out. Persons of great erudition and survey have explored the scope of mental accomplishments, and have exhausted their suggestions. They insist that everything tending to beneficial—professional and idealistic—proficiency is studiously and painstakingly inculcated in our public schools. Manual training is in flower, and the young man or the young woman of mechanical or domestic trend can, with a little application, equip thonself quite creditably. So everything is complete, and in our educational system there is nothing of value to append. We are even publishing our own mathematical and other text books. Our Caesars, Ciceros, Homers, and other highly estimated paraphernalia, are not now shipped from Germany. Almost all books used in schools, colleges, and universities, bear an American colophon.

And yet, in spite of this progress, this development, we are screamingly deficient in the most useful, the most practical, of all requisites. We find that most pupils on leaving the high-school are assailed with lip-curling nausea, when grammar is mentioned. We find that our teachers of literature fail to tingle the ears of their pupils, when they touch them with belles-lettres. The other day I interrogated a dozen school-children, who had been dissecting and analyzing the Merchant of Venice, and while all voiced their contempt for Shakespeare, not three understood him. One boy told me that Shakespeare was but an ingenious and archaic arrangement of fifteen thousand words, clothed with rythm, and occasionally running off into rhymes. Another youth spoke of Mrs. Macbeth. A lad in an Illinois high-school was declaiming, "A horse, a horse,—my kingdom for a horse!" and archly said, that such were the terminating words of the sixth act of Richard III. And yet, humorous as this is, we know that every effect is the child of an efficient cause.

If a lad of sixteen does not cherish a love

and a devotion for the ennobling and elevating desiderata, it is not, unless I greatly err, due to the shortcoming of the boy. School-teachers, blue-stockinged and half-hosed, seem to give the stimulus to remissness. It has always seemed to me that sloth and intellectual ennui emanate originally from the tutor. Listlessness and nonchalance in erecting cocked ears for the beautiful and sublime is, of necessity transmitted from the instructor to the instructed. Teachers that do not know how to dispense the enviable, intellectual wealth, can in no wise impress their listeners. And right here is where the most useful, the most desirable asset is entirely disregarded. I mean the ability to read and to speak forcefully and realistically. I mean the art of delivery,—graceful and entertaining utterance, the art elocutionary—and let me say it with primary emphasis, this art is not laid on, so far as I know, in any cisatlantic institution of learning. In some places a thing that bears the stamp of elocution, is taught, but it seems that that particular brand invariably does more harm than good. A solemn noise and coil is sometimes cultivated, and this also is tagged expression. Now, we know that there is only one way to interest and inform mankind, and that is by making an intelligent, enthusiastic appeal to his brain. A tongue of grace and polish, and a lambent zeal, are the only things that will arouse and convince, they are the only things will successfully reach the understanding. Yet our school-teachers, our school-boards, our directors of "wise saws and modern instances" have no patience with this most imperative thing in the precincts of common-sense education.

There is nothing that so much gauges a person's culture and mental poise, nothing of such importance to the business-man, to the lawyer, to the preacher, to the professor, ay, to every man that uses oral speech, as is a chiseled, virile, vocal delivery. Our preachers slight it, and many of our actors hold it in contempt. And let me say here, that our actors,

our lawyers, our preachers, tower above their fellows in exact proportion to their ability as natural, realistic, and effective talkers. And I believe, that if the speaking in our churches were done from an artistic point of view, our church attendance would be well nigh double what it is. The manner is essential, I insist, really more than is the matter. And if the speaking on our stage were fraught with greater skill, the empty seats and deserted

boxes at Shakespeare and other classic performances would shout a satisfying "present!"

To be sure, it is right here in schools, where this art should be encouraged and instilled. Its rules are so few and so simple—a bit difficult though, I admit—and there is no excuse for its not being taught and learned. In a subsequent article we shall set forth what these rules are, how they are applied, and what they are worth.

## Queries and Answers

### 'Tis.

EDITOR CORRECT ENGLISH:

Is 'tis used only in poetry as in the following?

A SUBSCRIBER.

"I love you, I love you,  
'Tis all that I can say.  
'Tis my vision in the night,  
My dreaming in the day.  
The very echo of my heart,  
My blessing e'er and aye.  
I love you, I love you,  
'Tis all that I can say.

—Moore.

Answer.—'Tis is correctly used only in poetry.

### Antithesis.

The following are illustrative of Antithesis:

"In *Homer*, we discern all Greek *vivacity*; in *Virgil* all the Roman *stateliness*. *Homer's* imagination is by much the more *rich* and *copious*; *Virgil's* the more *chaste* and *correct*. The strength of the *former* lies in his power of *warming* the fancy; that of the *latter* in his power of *touching* the heart. *Homer's* style is more *simple* and *animated*; *Virgil's* more *elegant* and *uniform*. The *first* has on many occasions a *sublimity* to which the *latter* never attains; but the *latter* in return never *sinks* below a certain degree of *epic dignity* which cannot so clearly be pronounced of the *former*."

There is in Shakespeare the mingling of laughter and tears, humor and pathos. Humor is the *rose*; wit, the *thorn*. Wit comes from the *brain*; humor, from the *heart*. Wit is the lightning of the soul.

ROBERT INGERSOLL.

### Quantity, Number.

*Quantity* is used of that which can be measured; *number*, of that which can be counted; as, "There is a large *quantity* of sugar on hand"; "There are a large *number* of eggs in the basket." In connection with the use of the singular or the plural verb with the word *number*, note that the plural verb is used when *number* means *several*; the singular, when *number* is used to stand for a unit; as, "A *number* of persons *are* going" (*several*); "The *number* *is* limited to five."

A gain, in connection with the use of *less* and *fewer*, *less* applies to quantity, *fewer*, to number; as, "He has *less* money than I"; "I have *fewer* troubles than he."

### Can Not and Cannot.

"Cannot" is simply a variant spelling of "can not."

### Almond.

Accent on first syllable; "a" like "a" in "father"; "l" silent. Century gives a second pronunciation of "al'mund" (accent on first syllable; "a" like "a" in "at"; "l" sounded).

### Persons, People.

The following is the record:

The use of "people" is incorrect in speaking of a small number of persons. "People" is used primarily of a body of persons who compose a community, tribe, or nation; as, "The *people* of the United States"; "The *people* of Israel." While it may be also used of persons, as, "The young *people* of the church," "the room was full of *people*," it should not be used of a very small number.

## Words and Their Meanings

### Hebraism and Hellenism

Mathew Arnold in *Culture and Anarchy*.

This fundamental ground is our preference of doing to thinking. Now this preference is a main element in our nature, and as we study it we find ourselves opening up a number of large questions on every side.

Let me go back for a moment to Bishop Wilson, who says: "First, never go against the best light you have; secondly, take care that your light be not darkness." We show, as a nation, laudable energy and persistence in walking according to the best light we have, but are not quite careful enough, perhaps, to see that our light be not darkness. This is only another version of the old story that energy is our strong point and favorable characteristic, rather than intelligence. But we may give to this idea a more general form still, in which it will have a yet larger range of application. We may regard this energy driving at practice, this paramount sense of the obligation of duty, self-control, and work, this earnestness in going manfully with the best light we have, as one force. And we may regard the intelligence driving at those ideas which are, after all, the basis of right practice, the ardent sense for all the new and changing combinations of them which man's development brings with it, the indomitable impulse to know and adjust them perfectly, as another force. And these two forces we may regard as in some sense rivals,—rivals not by the necessity of their own nature, but as exhibited in man and his history,—and rivals dividing the empire of the world between them. And to give these forces names from the two races of men who have supplied the most signal and splendid manifestations of them, we may call them respectively the forces of Hebraism and Hellenism. Hebraism and Hellenism,—between these two points of influence moves our world. At one time it feels more powerfully the attraction of one of them, at another time of the other; and it ought to be, though it never is, evenly and happily balanced between them.

The final aim of both Hellenism and Hebraism, as of all great spiritual disciplines, is no doubt the same: man's perfection or salvation. The very language which they both of them use in schooling us to reach this aim is often identical. Even when their language indicates by variation,—sometimes a broad variation, often a but slight and subtle variation,—the different courses of thought which are uppermost in each discipline, even then the unity of the final end and aim is still apparent. To employ the actual words of that discipline with which we ourselves are all of us most familiar, and the words of which, therefore, come most home to us, that final end and aim is "that we might be partakers of the divine nature." These are the words of a Hebrew apostle, but of Hellenism and Hebraism alike this is, I say, the aim. When the two are confronted, as they very often are confronted, it is nearly always with what I may call a rhetorical purpose; the speaker's whole design is to exalt and enthrone one of the two, and he uses the other only as a foil and to enable him the better to give effect to his purpose. Obviously, with us, it is usually Hellenism which is thus reduced to minister to the triumph of Hebraism. There is a sermon on Greece and the Greek spirit by a man never to be mentioned without interest and respect, Frederick Robertson, in which this rhetorical use of Greece and the Greek spirit, and the inadequate exhibition of them necessarily consequent upon this, is almost ludicrous, and would be censurable if it were not to be explained by the exigencies of a sermon. On the other hand, Heinrich Heine, and other writers of his sort, give us the spectacle of the tables completely turned, and of Hebraism brought in just as a foil and contrast to Hellenism, and to make the superiority of Hellenism more manifest. In both these cases there is injustice and misrepresentation. The aim and end of both Hebraism and

Hellenism is, as I have said, one and the same, and this aim and end is august and admirable.

Still, they pursue this aim by very different courses. The uppermost idea with Hellenism is to see things as they really are; the uppermost idea with Hebraism is conduct and obedience. Nothing can do away with this ineffaceable difference. The Greek quarrel with the body and its desires is, that they hinder right thinking; the Hebrew quarrel with them is, that they hinder right acting. "He that keepeth the law, happy is he"; "Blessed is the man that feareth the Eternal, that delighteth greatly in his commandments";—that is the Hebrew notion of felicity; and, pursued with passion and tenacity, this notion would not let the Hebrew rest till, as is well known, he had at last got out of the law a network of prescriptions to enwrap his whole life, to govern every moment of it, every impulse, every action. The Greek notion of felicity, on the other hand, is perfectly conveyed in these words of a great French moralist: *C'est le bonheur des hommes*,—when? when they abhor that which is evil?—no; when they exercise themselves in the law of the Lord day and night?—no; when they die daily?—no; when they walk about the New Jerusalem with palms in their hands?—no; but when they think aright, when their thought hits: *quand ils pensent juste*. At the bottom of both the Greek and the Hebrew notion is the desire, native in man, for reason and the will of God, the feeling after the universal order,—in a word, the love of God. But while Hebraism seizes upon certain plain, capital intimations of the universal order, and rivets itself, one may say, with unequalled grandeur of earnestness and intensity on the study and observance of them, the bent of Hellenism is to follow, with flexible activity, the whole play of the universal order, to be apprehensive of missing any part of it, of sacrificing one part to another, to slip away from resting in this or that intimation of it, however capital. An unclouded clearness of mind, an unimpeded play of thought, is what this bent drives at. The governing idea of Hellenism is *spontaneity of consciousness*; that of Hebraism, *strictness of conscience*.

Christianity changed nothing in this essential bent of Hebraism to set doing above knowing. Self-conquest, self-devotion, the following not

our own individual will, but the will of God, *obedience*, is the fundamental idea of this form, also, of the discipline to which we have attached the general name of Hebraism. Only, as the old law and the network of prescriptions with which it enveloped human life were evidently a motive-power not driving and searching enough to produce the result aimed at,—patient continuance in well-doing, self-conquest,—Christianity substituted for them boundless devotion to that inspiring and affecting pattern of self-conquest offered by Jesus Christ; and by the new motive-power, of which the essence was this, though the love and admiration of Christian churches have for centuries been employed in varying, amplifying, and adorning the plain description of it, Christianity, as St. Paul truly says, "establishes the law," and in the strength of the ampler power which she has thus supplied to fulfill it, has accomplished the miracles, which we all see, of her history.

So long as we do not forget that both Hellenism and Hebraism are profound and admirable manifestations of man's life, tendencies, and powers, and that both of them aim at a like final result, we can hardly insist too strongly on the divergence of line and of operation with which they proceed. It is a divergence so great that it most truly, as the prophet Zechariah says, "has raised up thy sons, O Zion, against thy sons, O Greece!" The difference whether it is by doing or by knowing that we set most store, and the practical consequences which follow from this difference, leave their mark on all the history of our race and of its development. Language may be abundantly quoted from both Hellenism and Hebraism to make it seem that one follows the same current as the other towards the same goal. They are, truly, borne towards the same goal; but the currents which bear them are infinitely different. It is true, Solomon will praise knowing: "Understanding is a well-spring of life unto him that hath it." And in the New Testament, again, Jesus Christ is a "light," and "truth makes us free." It is true, Aristotle will undervalue knowing: "In what concerns virtue," says he, "three things are necessary—knowledge, deliberate will, and perseverance; but, whereas the two last are all-important, the first is a matter of little importance."

It is true that with the same impatience with which St. James enjoins a man to be not a forgetful hearer, but a *doer of the work*, Epictetus exhorts us to *do* what we have demonstrated to ourselves we ought to do; or he taunts us with futility, for being armed at all points to prove that lying is wrong, yet all the time continuing to lie. It is true, Plato, in words which are almost the words of the New Testament or the Imitation, calls life a learning to die. But underneath the superficial agreement the fundamental divergence still subsists. The understanding of Solomon is "the walking in the way of the commandments"; this is "the way of peace," and it is of this that blessedness comes. In the New Testament, the truth which gives *us* the peace of God and makes us free, is the love of Christ constraining us to crucify, as he did, and with a like purpose of moral regeneration, the flesh with its affections and lusts, and thus establishing as we have seen, the law. The moral virtues, on the other hand, are with Aristotle, but the porch and access to the intellectual, and with these last is blessedness. That partaking of the divine life, which both Hellenism and Hebraism, as we have said, fix as their crowning aim, Plato expressly denies to the man of practical virtue merely, of self-conquest with any other motive than that of perfect intellectual vision. He reserves it for the lover of pure knowledge, as seeing things as they really are,—the *φιλομαθης*.

Both Hellenism and Hebraism arise out of the wants of human nature, and address themselves to satisfying those wants. But their methods are so different, they lay stress on such different points, and call into being by their respective disciplines such different activities, that the face which human nature presents when it passes from the hands of one of them to those of the other, is no longer the same. To get rid of one's ignorance, to see things as they are, and by seeing them as they are to see them in their beauty, is the simple and attractive ideal which Hellenism holds out before human nature; and from the simplicity and charm of this ideal, Hellenism, and human life in the hands of Hellenism, is invested with a kind of aerial ease, clearness, and radiancy; they are full of what we call sweetness and light. Difficulties are kept out of view, and the beauty and rational-

ness of the ideal have all our thoughts. "The best man is he who most tries to perfect himself, and the happiest man is he who most feels that he is perfecting himself,"—this account of the matter by Socrates, the true Socrates of the *Memorabilia*, has something so simple, spontaneous, and unsophisticated about it, that it seems to fill us with clearness and hope when we hear it. But there is a saying which I have heard attributed to Mr. Carlyle about Socrates,—a very happy saying, whether it is really Mr. Carlyle's or not,—which excellently marks the essential point in which Hebraism differs from Hellenism. "Socrates," this saying goes, "is terribly *at ease in Zion*." Hebraism,—and here is the source of its wonderful strength,—has always been severely preoccupied with an awful sense of the impossibility of being at ease in Zion; of the difficulties which oppose themselves to man's pursuit or attainment of that perfection of which Socrates talks so hopefully, and, as from this point of view one might almost say, so glibly. It is all very well to talk of getting rid of one's ignorance, of seeing things in their reality, seeing them in their beauty; but how is this to be done when there is something which thwarts and spoils all our efforts?

This something is *sin*; and the space which sin fills in Hebraism, as compared with Hellenism, is indeed prodigious. This obstacle to perfection fills the whole scene, and perfection appears remote and rising away from earth, in the background. Under the name of sin, the difficulties of knowing oneself and conquering oneself which impede man's passage to perfection, become, for Hebraism, a positive, active entity hostile to man, a mysterious power which I heard Dr. Pusey the other day, in one of his impressive sermons, compare to a hideous hunchback seated on our shoulders, and which it is the main business of our lives to hate and oppose. The discipline of the Old Testament may be summed up as a discipline teaching us to abhor and flee from sin; the discipline of the New Testament, as a discipline teaching us to die to it. As Hellenism speaks of thinking clearly, seeing things in their essence and beauty, as a grand and precious feat for man to achieve, so Hebraism speaks of becoming conscious of sin, of awakening to a sense of sin, as a feat of

this kind. It is obvious to what wide divergence these differing tendencies, actively followed, must lead. As one passes and repasses from Hellenism to Hebraism, from Plato to St. Paul, one feels inclined to rub one's eyes and ask oneself whether man is indeed a gentle and simple being, showing the traces of a noble and divine nature; or an unhappy chained captive, laboring with groanings that cannot be uttered to free himself from the body of this death.

Apparently it was the Hellenic conception of human nature which was unsound, for the world could not live by it. Absolutely to call it unsound, however, is to fall into the common error of its Hebraising enemies; but it was unsound at that particular moment of man's development, it was premature. The indispensable basis of conduct and self-control, the platform upon which alone the perfection aimed at by Greece can come into bloom, was not to be reached by our race so easily; centuries of probation and discipline were needed to bring us to it. Therefore the bright promise of Hellenism faded, and Hebraism ruled the world. Then was seen that astonishing spectacle, so well marked by the often-quoted words of the prophet Zechariah, when men of all languages and nations took hold of the skirt of him that was a Jew, saying: "*We will go with you, for we have heard that God is with you.*" And the Hebraism which thus received and ruled a world all gone out of the way and altogether become unprofitable, was, and could not but be, the later, the more spiritual, the more attractive development of Hebraism. It was Christianity; that is to say, Hebraism aiming at self-conquest and rescue from the thrall of vile affections, not by obedience to the letter of a law, but by conformity to the image of a self-sacrificing example. To a world stricken with moral enervation Christianity offered its spectacle of an inspired self-sacrifice; to men who refused themselves nothing, it showed one who refused himself everything;—"my Saviour banished joy!" says George Herbert. When the *alma Venus*, the life-giving and joy-giving power of nature, so fondly cherished by the Pagan world, could not save her followers from self-dissatisfaction and ennui, the severe words of the apostle came bracingly and refreshingly: "Let no man deceive you with vain

words, for because of these things cometh the wrath of God upon the children of disobedience." Through age after age and generation after generation, our race, or all that part of our race which was most living and progressive, was *baptized into a death*; and endeavored, by suffering in the flesh, to cease from sin. Of this endeavor, the animating labors and afflictions of early Christianity, the touching asceticism of mediæval Christianity, are the great historical manifestations. Literary monuments of it, each in its own way incomparable, remain in the Epistles of St. Paul, in St. Augustine's Confessions, and in the two original and simplest books of the Imitation.<sup>1</sup>

Of two disciplines laying their main stress, the one, on clear intelligence, the other, on firm obedience; the one, on comprehensively knowing the grounds of one's duty, the other, on diligently practising it; the one, on taking all possible care (to use Bishop Wilson's words again) that the light we have be not darkness, the other, that according to the best light we have we diligently walk,—the priority naturally belongs to that discipline which braces all man's moral powers, and founds for him an indispensable basis of character. And, therefore, it is justly said of the Jewish people, who were charged with setting powerfully forth that side of the divine order to which the words *conscience* and *self-conquest point*, that they were "entrusted with the oracles of God"; as it is justly said of Christianity, which followed Judaism and which set forth this side with a much deeper effectiveness and a much wider influence, that the wisdom of the old Pagan world was foolishness compared to it. No words of devotion and admiration can be too strong to render thanks to these beneficent forces which have so borne forward humanity in its appointed work of coming to the knowledge and possession of itself; above all, in those great moments when their action was the wholesomest and the most necessary.

But the evolution of these forces, separately and in themselves, is not the whole evolution of humanity.—their single history is not the whole history of man; whereas their admirers are always apt to make it stand for the whole history. Hebraism and Hellenism are, neither of them,

the *law* of human development, as their admirers are prone to make them; they are, each of them, *contributions* to human development,—august contributions, invaluable contributions; and each showing itself to us more august, more invaluable, more preponderant over the other, according to the moment in which we take them and the relation in which we stand to them. The nations of our modern world, children of that immense and salutary movement which broke up the Pagan world, inevitably stand to Hellenism in a relation which dwarfs it, and to Hebraism in a relation which magnifies it. They are inevitably prone to take Hebraism as the law of human development, and not as simply a contribution to it, however precious. And yet the lesson must perforce be learned, that the human spirit is wider than the most priceless of the forces which bear it onward, and that to the whole development of man Hebraism itself is, like Hellenism, but a contribution.

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<sup>1</sup>The two first books.

### The Correct Word

**Exercise by one of the pupils in the CORRECT ENGLISH CORRESPONDENCE SCHOOL, exemplifying the instructions referred to in "The Correct Word."**

She purchased three *pair* of gloves. (Not *pairs*. *Pair* when preceded by a numeral—one, two, three, etc., is singular in form. Thus: one, two, three, etc.), *pair*, but *several pairs*.

"Pardon me," I said, when I discovered that I had knocked his hat off. (*Pardon me*, for a breach of etiquette or an accident; *excuse me* when permission to leave the table or room is asked.)

"Excuse me," I said to my hostess, when I wished to leave the table.

*Parliament* was opened earlier than usual to-day. (Singular verb required.)

This is the *person* who knows all about the transaction. (Not *party*.)

Very few *persons* know this. (Not *people*, this word being restricted to refer to a large number of persons; as, the young *people* of the church; the *people* of the United States.)

His salary is one hundred dollars *a month*. (Not *per month*.)

He received twelve hundred dollars *per annum*, or *a year*.

*Physics* *is* taught in this school. (Singular verb is required.)

He is very well *informed*. (Not *posted*.)

I *intend* to have these difficulties adjusted satisfactorily to you. (Not *propose*.)

It was easily *proved* that he was right. (Not *proven*.)

I will go *provided* you can get my mother's permission. (Not *providing*.)

I was *very* tired when I returned from the city. (Not *quite*.)

This is *quite* finished. (*Quite* is correctly used in the sense of *entirely*, or *wholly*.)

I *rarely* if *ever* go to the theater. (Not *rarely ever*.)

I was *brought up* (or *reared*) in the country. (Not *raised*.)

The reason *why* so many men fail is because they do not try to succeed. (*Why* is the correct conjunction to use after *reason*.)

She has *reason* to feel proud. (Not *has the right*.)

I *have* never *seen* a redder apple. (*Seen* is used with "have," "has," or "had.")

I *seldom* if *ever* (or *seldom* or *never*) sing those songs. (Not *seldom ever*, or *seldom* or *ever*.)

If you will come, we *shall* be glad to see you. (Not *will* be glad. *Shall* in the first person, and *will* in the second and the third, express a condition beyond the control of the will.)

He said that he *should* sail for Yokohama next Tuesday. (Not *he said that he shall sail*, etc.) Rule.—The tense of the verb in the subordinate clause must conform to that of the verb in the principal clause.)

Copernicus discovered that the earth *moves* around the sun. (Present tense, because a universal truth is expressed.)

Note that the rule that governs the sequence of tenses is not observed whenever a universal truth is expressed.

# Correct English for the Beginner and the Foreigner

## The Indicative and Subjunctive Mode

*Mode* is the manner in which a statement is made.

In the INDICATIVE mode a statement expresses a fact; in the SUBJUNCTIVE mode merely a supposition; thus, indicative, "If I was in the wrong (or you say that I was), I apologize; subjunctive, "If I were in the wrong (but I was not), I should apologize.

### If I Was and If I Were.

Rule.—"If I *was*" (*he, she, or it was*) is correct when the words "and I (*he, she, or it*) was" can be supplemented. "If I *were*" (*he, she, or it were*), when the words "but I *am* not" (or *he, she, or it is not*), can be supplemented.

### DRILL.

If he *was* in the wrong (and it is evident that he *was*), he has atoned for his misdemeanor.

If she *was* in the wrong (and I assume that she *was*), she will apologize.

If he *were* in the wrong (but he *is not*), he would apologize.

If she *were* in the wrong (but she *is not*), she would apologize.

If the book *was* in the library (and it *was*) why did you not get it?

If the book *were* in the library (but it *is not*) I should get it.

### I Wish I Were (Not I Wish I Was).

Rule.—The subjunctive form "*were*" (or *had been*, etc.) is required after the expression of a wish.

### DRILL.

I wish that I *were* going. (Not *was*.)

I wish that he *were* going. (Not *was*.)

I wish that she *were* going. (Not *was*.)

I wish that the train *were* here. (Not *was*.)

I wish that book *were* in the library. (Not *was*.)

Do you wish that I (*he, she*) *were* there? (Not *was*.)

Do you wish that he *were* here? (Not *was*.)

Do you wish that she *were* here? (Not *was*.)

She wishes that she *were* an actress. (Not *was*.)

She wishes that she *were* a writer, author, editor, doctor. (Not *was*.)

Note.—In all the foregoing constructions, the words, "but I (*he or she*) *am not* (or *is not*)," can be supplemented to express the meaning more fully. That is, for example, "I wish that I *were* he," but I *am not* he; "I wish that he *were* here," but he *is not* here; in the following sentences, the words, "but I (*he or she*) *was* (or *was not*)" can be supplemented. In other words, the past tense *were* of the subjunctive mode expresses present time; the past perfect tense *had been*, past time.

I wish that I *had been* there when he told you that story. (But I *was not*.)

I wish that he *had been* there. (But he *was not*.)

### If It Is and If It Be.

The indicative form "if it is" is used by many of the best speakers and writers in place of the subjunctive "if it be." Thus: instead of saying, "If the book *be* in the library" (not sure about it), I will get it for you, one may say, "If the book *is* in the library" (not sure about it), I will get it for you. In other words, while the forms "if I *were*," "if I *had been*," etc., still obtain, the present tense forms "if I (*he, she, or it*) *be*," are gradually passing into disuse. This is true of all present tense forms of the subjunctive mode. Thus: instead of "if it *rain*, I shall not go," we say, with propriety, "if it *rains*, I shall not go." Instead of "if he *have* the book, he will lend it to you," we say, "if he *has* the book, he will lend it to you." But, as has been indicated, "if I *was*" (*he, she, or it was*), "if I *were*" (*he, she, or it were*) still have distinct meanings.

### DRILL.

If the book *is* in the library (or *be*, if one wishes still to use the subjunctive), I shall get it.

If the book *is* in the library (and it *is* [indicative]), why do you not get it?

If the book *was* in the library (and it *was*), why did you not get it?

If the book *were* in the library (but it *is not*), I should get it.

If the book *had been* in the library (but it *was not*), I should have gotten it.

Note.—In connection with the present tense of the subjunctive mode, note that it may express either present or subjunctive future time; thus: the constructions "If this *be* in your jurisdiction," or "If this should be (were to be) in your jurisdiction," I should like to learn of your decision," are used interchangeably. Again, in other uses the present tense form "be" is not interchangeable with the future form "should be" in such constructions as the following: Thus: "If this *be* your decision," expresses present time; "If this *should be* your decision," future time.

### Sit and Set.

Rule.—Use *sit*, *sat*, *sitting*, *sat*, to express rest; use *set*, *sat*, *setting*, *set*, to express to cause to sit.

### DRILL.

SIT:

I *shall sit* under the trees.

*Shall* you *sit* under the trees?

I told her *to sit* on the bench until I came.

I *sat* under the trees all the afternoon.

I *have been sitting* under the trees.

SET:

*Set* the box under the bench.

*Set* the flowers on the table.

*Do not set* the lamp there.

Shall I *set it* here?

I *have set* it just where I found it.

I *had set* it where I thought no one would see it.

She *is setting* the table.

The sun *is setting* in the west. (*Set* in this sense is a remnant of the old verb *setting*.)

I *have been setting* the chairs in their places.

Why *do* you not *set* the child down?

*Do not set* the pitcher of water there; *set* it here.

Note.—*Seat* is used in constructions like the following: "She *seated* the guests at the table."

### Lie and Lay.

Rule.—Use *lie*, *lay*, *lying*, *lain*, to express rest; use *lay*, *laid*, *laying*, *laid* to express cause to rest.

### DRILL.

LIE:

I *shall lie* down for half an hour. (Rest.)

I *lay* on the sofa by the window last night, and caught cold. (Rest.)

I told her *to lie* down, and she *is lying* down. (Rest.)

I *had lain* on the sofa an hour before I realized where I was.

Let us *lie* in the shade.

I *have been lying* in the shade.

I *lay* on the sofa all night.

Caution.—Note that *lay* expresses rest only in the past tense in the foregoing. It expresses action in the present or the future tense.

### DRILL.

LAY:

*Lay* the book where you found it. (Present tense.—Cause to lie.)

I told him *to lay* the book where he found it. (Present tense of the infinitive.—Cause to lie.)

I *shall lay* the book where I found it. Future tense.—Cause to lie.)

He *will lay* the book where he found it. (Future tense.—Cause to lie.)

*Can* you *lay* the carpet? (Present tense.—Cause to lie.)

*Lay* the baby on the bed. (Present tense.—Cause to lie.)

The man *was laying* the carpet when I came. (Cause to lie.)

He *has laid* the carpet. (Cause to lie.)

I *have been laying* the clothes away.

I *had laid* the clothes away before she came.

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Do not ask a man if he has been through college; ask if a college has been through him—if he is a walking university.—*E. H. Chapin*.

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One pound of learning requires ten pounds of common sense to apply it.—*Persian Proverb*.

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The golden age is before us, not behind us.—*St. Simon*.

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We are our own fates.—*Meredith*.

# Correct English

## How to Use It

Edited by JOSEPHINE TURCK BAKER

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### "The World Does Not Require So Much to Be Informed As to Be Reminded"

**Rule.**—The adverb is accented the same as the adjective.

**Abstract** (adj.), ab-strakt (accent on **ab**).  
Conceived apart from matter and from special cases.

**Abstractly** (adv.), ab-strakt-li (accent on **ab**).  
In an abstract manner; absolutely.

**Circumspect** (adj.), ser-kum-spekt (accent on **ser**; **e** as in **err**). Cautious; prudent.

**Circumspectly** (adv.), ser-kum-spekt (accent on **ser**). Cautiously; prudently.

**Clement** (adj.), klem-ent (accent on **klem**).  
Merciful.

**Clemently** (adv.), klem-ent-li (accent on **klem**). Mercifully.

**Desolate** (adj.), des-o-lat (accent on **des**).  
Solitary; laid waste.

**Desolately** (adv.), des-o-lat-li (accent on **des**). Solitarily.

**Desultory** (adj.), des-ul-to-ri (accent on **des**). Irregular.

**Desultorily** (adv.), des-ul-to-ri-li (accent on **des**). Irregularly.

**Exquisite** (adj.), eks-kwi-zit (accent on **eks**). Excellent.

**Exquisitely** (adv.), eks-kwi-zit-li (accent on **eks**). Excellently.

**Gratuitous** (adj.), gra-tu-i-tus (accent on **tu**). Given for nothing; voluntary.

**Gratuitously** (adv.), gra-tu-i-tus-li (accent on **tu**). Without recompense; voluntarily.

**Incomparable** (adj.), in-kom-pa-ra-bl (accent on **kom**). Admitting of no comparison; unequalled; without a rival.

**Incomparably** (adv.), in-kom-pa-ra-bli (accent on **kom**). Beyond comparison.

**Insolent** (adj.), in-so-lent (accent on **in**).  
Overbearing; insulting; rude.

**Insolently** (adv.), in-so-lent-li (accent on **in**).  
Rudely.

**Intricate** (adj.), in-tri-kat (accent on **in**).  
Involved; entangled; perplexed.

**Intricately** (adv.), in-tri-kat-li (accent on **in**).  
In an involved manner.

**Lamentable** (adj.), lam-en-ta-bl (accent on **lam**).  
Deserving or expressing sorrow; sad; pitiful.

**Lamentably** (adv.), lam-en-ta-bli (accent on **lam**). Pitifully.

**Lenient** (adj.), le-ni-ent (accent on **le**; **e** as in **eel**). Mild; merciful.

**Leniently** (adv.), le-ni-ent-li (accent on **le**).  
In a lenient manner; mildly.

**Magnanimous** (adj.), mag-nan-i-mus (accent on **nan**). Generous.

**Magnanimously** (adv.), mag-nan-i-mus-li (accent on **nan**). Generously.

**Profuse** (adj.), pro-fus (accent on **fus**; **s** as in **hiss**). Liberal to excess; lavish.

**Profusely** (adv.), pro-fus-li (accent on **fus**).  
Lavishly.

**Subjective** (adj.), sub-jek-tiv (accent on **jek**).  
Relating to the subject; derived from one's own consciousness.

**Subjectively** (adv.), sub-jek-tiv-li (accent on **jek**).  
In a subjective manner.

**Vehement** (adj.), ve-he-ment (accent on **ve**).  
Characterized by strength; very eager.

**Vehemently** (adv.), ve-he-ment-li (accent on **ve**).  
Very eagerly.

## Your Everyday Vocabulary—How to Enlarge It

THE GOLDEN RULE IN SPOKEN OR WRITTEN LANGUAGE.—USE THE WORD—  
ANGLO-SAXON OR LATIN DERIVATIVE—THAT WILL  
BEST EXPRESS YOUR MEANING

There is no reason why the speaker should not have the same comprehensive vocabulary as the writer. Choose words as you would your clothes, selecting some for their beauty, others for their richness, others for their general utility, always keeping in mind that, like one's garments, the words should be appropriate to the occasion. (From *How Can I Increase My Vocabulary?*)

### COMPLETE ALPHABETICAL LIST

Note.—The initial article in this series began in January, 1911.\*

#### Efface.

*Efface* (accent on *face*) means to obliterate; to remain inconspicuous.

"His later acts did much to *efface* the earlier unfavorable impression."

#### Effectuate.

*Effectuate* (accent on *fec*) means to accomplish; to bring to pass.

"After the preliminary organization was *effectuated*, the party increased rapidly."

#### Effeminate.

*Effeminate* (accent on *fem*) means woman-like; delicate; applied to men, means soft; unmanly.

"When he spoke, his auditors quickly forgot his *effeminate* appearance."

#### Effervesce.

*Effervesce* (accent on *vesce*; *ves*) means a state of natural ebullition; hence, figuratively, to exhibit naturally feelings that cannot be concealed; as, a child *effervesces* with joy.

#### Effervescent.

*Effervescent* (accent on *ves*) means bubbling. "Mme. Carolina White was the most *effervescent* of the Grand Opera Stars."

#### Effete.

*Effete* (e-feet; *e* as in *pen*; accent on *fect*) means worn out; not capable of efficient action.

"The act was denounced as a sample of bad faith which the most corrupt and *effete* monarchies of the old world would shrink from perpetrating."

#### Efficacious.

*Efficacious* (ef-i-ka-shus; accent on *ka*) means able to produce the effect intended; as, an *efficacious* remedy.

"However, Maria hints mysteriously that she knows a still more *efficacious* method."

—*I'lan*.

#### Efficacy.

*Efficacy* (accent on *ef*) means effectiveness. "Their belief is founded on the *efficacy* of prayer."

#### Efficiency.

*Efficiency* (e-fish-en-si; accent on *fish*) means effectiveness; adequate skill in a given calling.

"His (Taft's) mind was orderly, and his instinct was for *efficiency*."

#### Effigy.

*Effigy* (accent on *ef*) means an image of a person or object. It is popularly applied to figures of persons obnoxious to the public; as, to hang a man in *effigy*.

"These stamps bore the *effigy* of Princess Ludwig, or Louise, as queen, and were perforce accompanied by bona fide postage stamps."

#### Efflation.

*Efflation* (accent on *fla*) means filling with wind; a puff of wind.

A soft *efflation* of celestial fire

Came, like a rushing breeze, and shook the lyre.

—*Parnell*.

#### Effloresce.

*Effloresce* (accent on *resce*; *res*) means to blossom out, as a plant.

"Irrigation has caused the desert to *effloresce*."

\*Now published in book form under title, "Your Every Day Vocabulary—A. D."

**Effluence.**

*Effluence* (accent on *ef*) means emanation; issue.

And, as if the gloom of the earth and sky had been but the *effluence* of these two mortal hearts, it vanished with their sorrow.

—*Hawthorne*.

**Effluent.**

*Effluent* (accent on *ef*) means flowing out; specifically, a stream that flows out of another stream or lake; as, an *effluent* of the Mississippi.

**Effluvium. (pl. Effluvia.)**

*Effluvium* (accent on *flue*; *u* as in *mute*) means a subtle exhalation; specially noxious; commonly in the plural; as, the *effluvia* from a field of decaying cabbages.

**Efflux.**

*Efflux* (accent on *ef*) means an issuing forth; a flowing out.

The fancy shunned them,—a problem not to be settled by sudden municipal edicts, but only by the *efflux* of generations.

—*Arnold Bennett*.

**Effrontery.**

*Effrontery* (e-frunt-e-ri; accent on *frunt*) means boldness in passing the bounds of duty or propriety; brazen assurance.

"The unasked appearance of these three persons before the city council showed to what extent the *effrontery* of those who desire to profit out of this policy may go."

**Effulgent.**

*Effulgent* (e-ful-jent; accent on *ful*; *u* as in *tub*) means shining brilliantly; dazzling.

The house was crammed, the play seemed of realistic quality, and the actress *effulgently* lovely.

—*Arnold Bennett*.

**Effuse.**

*Effuse* (e-fuze; accent on *fuze*; *u* as in *mute*) means to pour out freely; as, blood *effusing* from a wound.

**Effusion.**

*Effusion* (e-fu-zhon; accent on *fu*; *u* as in *mute*) means pouring out, literally or figuratively; specifically, used disparagingly of a literary effort.

"The essay reads like the *effusion* of a school-boy."

**Effusive.**

*Effusive* (accent on *fu*) means pouring out freely; as, an *effusive* manner.

**Egence.**

*Egence* (e-jens; accent on *e*) means a great desire for something; a natural want; as, the *egence* of the plants for water.

**Ego.**

*Ego* (accent on *e*; *e* as in *eel*) means I, my "self."

"This *ego*; what is it?"

**Ego-altruism.**

*Ego-altruism* (accent on *al*) means altruism conjoined with self-respect; the subjective aspect of morality.

Subjectively, morality is self-respect, and that desire for the good opinion of others and that endeavor to deserve it, which Mr. (Herbert) Spencer has called *ego-altruism*.

—*Geddings, Inductive Sociol.*

**Ego-altruistic.**

*Ego-altruistic* (accent on *is*) means relating or pertaining to one's self and to others.

**Egocentric.**

*Egocentric* (accent on *cen*) means centering in self.

**Egocentricity.**

*Egocentricity* (accent on *tric* [*tris*]) means the character of being egocentric; specifically, an extreme and abnormal state of self-concentration or egoism.

**Egohood.**

*Egohood* (accent on *e*) means individuality; personality.

**Egoical.**

*Egoical* (accent on *go*) means pertaining to egoism. (Rare.)

**Ego-idea.**

*Ego-idea* (accent on *de*) means, in psychology, the empirical or psychological idea of the self.

**Egoism.**

*Egoism* (accent on *e*) means, in *ethics*, the doing or seeking that which affords pleasure or advantage to one's self, in distinction to that which affords pleasure or advantage to others; opposed to altruism. In this use, the term does not necessarily imply anything reprehensible, and is not synonymous with *egotism*.

*Egoism* is the feeling which demands for self an increase of enjoyment and diminution

of discomfort. Altruism is that which demands these results for others. —*F. L. Ward.*

**Egoism** means excessive thought of self; regarding one's self as the center of interest; selfishness.

The feckless (worthless) and petty *egoism* euphemistically termed the "sovereignty of the personality." —*Arthur Page.*

### **Egoist.**

*Egoist* (accent on *e*) means one whose thoughts center on self.

### **Egoistic. Egoistical.**

*Egoistic* (accent on *is*) means characterized by the vice of egoism; absorbed in self.

In *ethics* pertaining or relating to self, not to others; opposed to altruistic. In *metaphysics*, involving the doctrine that nothing exists but the ego.

### **Egoistically.**

*Egoistically* (accent on *is*) means in an egoistic manner; as regards one's self.

### **Egoity.**

*Egoity* (accent on *go*) means the essential element of the ego or self; egohood.

### **Egoize.**

*Egoize* (accent on *e*) means to give excessive attention to one's self or to what relates to one's self. (Rare.)

### **Egomania.**

*Egomania* (accent on *ma*) means an exaggerated egoism amounting to an actual disorder.

### **Egomaniac.**

*Egomaniac* (accent on *ma*) means one who exhibits egomania.

### **Egotic.**

*Egotic* (e-got-ik; accent on *e*; *o* as *o* in *note* shortened in rapid utterance) means self-regarding; egoistic.

Under sociability are lumped together desires so diverse as the craving of companionship, and the eagerness for appreciation, the one effective, the other *egotic*. —*E. A. Rose.*

### **Egotheism.**

*Egotheism* (e-go-the-izm; accent on *e*) means the deification of self; also, the opinion that the individual self is essentially divine.

### **Egotism.**

*Egotism* (e-go-tizm; *e* as in *meet*; *o* as in *note*, shortened; or eg-o-tizm; *e* as in *beg*; ac-

cent on the first syllable) means the practice of putting forward and dwelling upon one's self; the habit of talking and writing too much about one's self; hence, an excessive esteem or consideration for one's self, leading one to judge of everything by its relation to one's own interest of importance.

Selfish is only active egotism. —*Lowell.*

### **Egotist.**

**Egotist** (e-go, or eg-o-tist; accent on the first syllable) means one who is characterized by egotism in either sense of the word.

We are all *egotists* in sickness and debility. —*O. W. Holmes.*

### **Egotistic. Egotistical.**

*Egotistic, egotistical* (e-go-, or eg-o-tis-tik, ti-kal; accent on *tis*) means characterized by egotism; as in an *egotistic* remark.

### **Egotistically.**

*Egotistically* (e-go-, or eg-o-tis-ti-kal-i; accent on *tis*) means in an egotistic manner.

### **Egotize.**

*Egotize* (e-go-, or eg-o-tize; accent on the first syllable) means to talk or write much of self; exhibit egotism. (Rare.)

In these humble essaykins I have taken leave to *egotize*. —*Thackeray.*

### **Egregious.**

*Egregious* (e-gree-jus; accent on *gre*) meaning extraordinary, surpassing; is now used in a condemnatory sense.

"Does this *egregious* article offer a respectable interpretation of the fight for better standards in business and social life?"

### **Egress.**

*Egress* (e-gres; accent on *e*, formerly accented on *gress*) means passing out as from an enclosure; a place of exit.

"*Egress* from the grotto was by means of an opening so small that but one could pass at a time."

### **Ejaculatory.**

*Ejaculatory* (accent on *jac*) means exclamatory in style; uttered in short sentences.

"The book is interesting, but it is too *exclamatory* in style."

### **Ejecta.**

*Ejecta* (accent on *jec*) means things that are discarded; refuse; as lava and other *ejecta* from a volcano.

# Practical Lessons in Speech

By A. CHESTER TUCKER

Note: This is the second of a series of articles on speech.

## CHAPTER II.

### Delivery in Conversation.

We have thus far been considering what we are to say and have given no thought to the manner of saying it. The study of Elocution properly begins with the principles applying to the delivery of words. Since conversation is the fulcrum of all oratory, we will first give our attention to the correct delivery of words in conversation, remembering that the way in which a joke has been told has had quite as much to do with its kind reception as the quality of humor which it actually contains. The good conversationalist is one who knows well not only what to say, but how to say it. The most interesting speech conceivable, if recited with a poor delivery, has the effect of boring the most good-natured audience.

Some persons have what are known as "impediments of speech," which must be overcome by them before undertaking much work in public speaking. The stutterer and stammerer will have accomplished a world of improvement by overcoming his own difficulty of speech before recording any other progress. It has often been the subject of remark how many of the most gifted speakers of the pulpit and forum have been at some time bad stutterers. The fact that they have overcome their obstacles shows what is in the power of every person handicapped in the same way to accomplish by his own unaided efforts. The remedy in every instance is the same, and, while simple, is most efficacious: To think with deliberation and to think twice before speaking, securing careful articulation and the utmost control over all nervous impulses. Years of perseverance may be consumed in creating a positive cure, but the sufferer, in feeling assured that his best ability can never attain the perfection of Demosthenes, may

take comfort in knowing that his impediments are not so bad as were those of that ancient orator, nor are the cures so rigid.

Another fault is that of lisping, found in many adults, who should know better. This is corrected by devoting infinite practice in the pronunciation of every word with an *sp* in it. Learn to flop the tongue around well, to intone such words and syllables as *la, la, la; lass, lass, lass; laʃ, laʃ, lisʃ*. \*Other imperfections of speech such as falsetto, drawl, twang, and mouthing are due to mere carelessness of speech, and are overcome by close study of placement of voice and articulation.

One common defect in the delivery of speech is a too great rapidity of utterance. To speak rapidly exaggerates all the natural defects of the voice, while deliberation rectifies them. "Pray you avoid it." The nervous speaker—and what speaker is not sometimes nervous—shows his state of mind by the very speed at which he talks; whereas deliberateness of speech would have induced calmness besides concealing his nervousness from the audience. For the average audience is always mentally slow and, like a heavy load, takes a long, steady pull to start them. Let conversation be deliberate, yet not studied, except when it is impassioned.

An error quite as harmful to proper delivery in conversation, is that of speaking in jerks and halts, caused by lack of ready words and inability to frame expression quickly. Such a manner is extremely tiresome, and should be overcome by seeking greater power of expression. One should think ahead of his speech, and should mentally frame his next thought in words—just as an accomplished reader of music anticipates what he is about

\*Lesson 7 Appendix.

to perform. Moderate deliberation will help one to acquire this power while making for smoothness and ease.

Again, the utterance, while neither swift nor jerky, may still be very monotonous to the hearer. Habitually to speak rapidly or with periodic hesitation is certainly to be censured; on the other hand, to talk with active movement, where required and with judicious pause, is the touch which helps to make elocution artistic. The beginner seldom realizes how important to the action and interest of what he is saying is the judicious pause. An abrupt cessation in the flow of discourse is almost sure to arrest the wandering attention of a listener; as a means to emphasis and variety in delivery, its importance is inestimable. Everyone knows to what high pitch of excitement and impatience in the relating of a piece of action the audience is brought by a pause made just before the crisis.

The effectiveness of the pause is nowhere made more evident than when reading aloud. Here the pause is very short, being only long enough to show the separation of groups of words uttered connectedly. It is not enough to linger in one's reading at the quotation marks, giving to each, according to a very old rule, a certain number of time counts. Such pause, while necessary, will not overcome monotony of effect; for in natural speech and thought, words are not grouped wholly according to laws of punctuation. How does the average man or child talk? Not like the regular drip, drip of a defective faucet. We should read as we commonly talk. Here is an example of a child's prattle, and its naturalness will be noted:

"I saw (pause) the biggest (pause) biggest (pause) green hop-a-toad in the garden (pause) that you ever did see! (Pause.) And Rover (pause) barked (pause) and barked at it (pause) and was afraid. But (pause) I wasn't!"

Close observation will show that the momentary pauses have isolated and emphasized the individual thoughts at places where, being excited, the child would naturally take an indrawn breath. The way in which the un-instructed person would read the same aloud would closely resemble this:

(In a monotone.) "I saw the biggest, big-

gest hop-a-toad in the garden that you ever saw. (Pause with falling inflection on the last word.) And Rover barked and barked at it and was afraid. (Pause with falling inflection.) But I wasn't." (Pause with falling inflection.)

Such pauses are better described as breaks in the flow of speech, and in all speaking and reading should be put where naturalness demands their presence. Punctuation has not dictated where they should occur, it often happening that no pause is made at a punctuation. Observation of these natural breaks in the flow of speech, never contributes to jerkiness, but creates rhythm and flow poetical in effect. Not only individual words are grouped to embrace this principle of phrasing, but also complete sentences which should be closely connected in utterance when following after, and describing preceding sentences, or should be separated by marked pauses when more remotely related. Especially in the reading aloud of poetry do these laws of natural pause dominate, helping to eliminate the sing-song intonation which is prone to make the listener sea-sick. Just as there are times when the sentiment requires the rate of one's speech to be rapid or slow, likewise the subject and the circumstance must govern the use of the pause.

Although the student may have avoided the errors thus far presented, there is yet another way in which he may lack the needed variety to give his effect freshness. We refer to the tone used in his delivery. Although this is not the place to refer to *voice* at length, we must speak of the necessity for variety of voice. The word *monotony* is derived from the word designating the most tiresome of sounds, the *monotone*. That we speak almost wholly in one pitch and key is more true of conversational talk than of speech in public. The tiresome effect that many a good sermon produces will be found to be due to the fact that it is spoken in about two uniform pitches, repeated over and over. No music is possible by striking repeatedly two or three notes of an octave. The unvaried din thus created will exactly correspond to many good speeches poorly given. One's range of voice should be increased; even a single note added to the usual range will produce a marked improvement in

the variety of delivery. We do not mean, of course, that one should talk in rising and falling scales, although this is a good exercise for practice in private; but the pitch should be suited to the character of the subject matter, just as the speed and the interspersion of pauses are adapted to it.

While we have avowedly been considering the principles applicable only to common, everyday discourse, the same facts are equally true of all public speaking. Good delivery should be observed in all our talk, and not a day should go by without some defects being improved. Better and more lasting impressions are often made by saying a commonplace thing well, than by stating a bright thought in a commonplace way. The delivery is the cloak in which all spoken words masquerade. Let us see that they are well fitted.

### HOLLAND DUTCH.

Editor CORRECT ENGLISH:

The following article may prove of interest to your subscribers. It is entitled, "A Word We Should Drop." I cannot recall the name of the magazine in which it was published:

#### A WORD WE SHOULD DROP.

A man approached Ex-president Roosevelt, not long since and asked: "You are Holland Dutch by descent, are you not?" Whereupon the ex-president replied: "I am of Holland descent, yes; but why do you say 'Holland Dutch?' How many kinds of Hollanders are there? Why the definitive?" Naturally the man could not answer, and yet he was of a type above the ordinary intelligence.

The fact is, that even intelligent Americans have a way of confusing the people of Holland with those of Germany. The more curious, too, is this general confusion when one considers the part Holland has played in the settlement of the United States and its institutions.

One would naturally think that we as a people should at least have a correct idea of a nation that more truly than any other is our own mother-land. Yes, nine out of ten speak of a Dutchman when a German is meant. The term "Pennsylvania Dutch" has, we may say, come into our language when there are no such people. We mean Pennsylvania "Ger-

mans." We ask a Hollander if he is "High Dutch" or "Low Dutch" and are surprised when he asks in return if we are "High Americans" or "Low Americans." We speak of "Dutch delft" as if there could be any other kind of "delft." We speak of the flag of Holland as the "Holland Dutch" flag, and even go as far as did a learned American professor recently, in proclaiming, when he saw the Holland flag, that the Hollanders copied their colors from the American flag, one of those American self-sufficiencies which it is too cruel to disturb!

Then confusion has arisen because of the word "Deutsch" and perhaps history has no more amusing instance of the wrong Anglo-Saxonization of a single word. The word "Deutsch" is a term which, in the language of the Hollander, means German. In the language of Holland, Germany is Deutschland. A German is a Deutschman or Deutscher; to be German is to be Deutsch. But you Anglo-Saxons come along translating the Holland word "Deutsch" into "Dutch" and the very word which the Hollander uses in speaking of the Germans is, when loosely translated into English, applied to him, the Hollander.

Even a historian so well posted as Motley fell into error when he called his work "The Rise and Fall of the Dutch Republic," when his title should have been "The Rise and Fall of the Netherlands Republic." Gradually we in America are beginning to have a better understanding of Holland and its history. A simple and most effective way of avoiding this confusion in the use of the words would be to absolutely drop the word "Dutch" out of our vocabulary and language.

A SUBSCRIBER.

NOTE.—This interesting letter is published because it contains valuable suggestions and material for study. The historical accuracy of some of the statements may be questioned by our readers, as, for instance, the use of the words "Pennsylvania Dutch," etc., as it is the impression of the Editor that it has always been used to indicate Holland settlers in Pennsylvania, but, as stated, the letter is very valuable as indicating a need for exact use of words.

THE EDITOR.

# Genius

By HENRY A. WITTE

It is amusing to contemplate the pyramidal amount of innocent persiflage that almost continuously runs from the pens of the major part of our most fluent and felicitous essayists. Every histrionic feuilletonist on the subject *Genius* launches into flamboyant word-spinning, often with little sense to buttress his vagaries. Definitions are copiously incubated in every work that pretends to expound the meaning of *genius*. These definitions are, as a rule, as useful as they are will-o'-the-wispish. They have all the properties of a fog. They are watered words, that is to say, being but a happy and gala-day collocation of vocables. They signify naught. They are words which might be stamped "un-grip-able," without handles. There is nothing to them that is tangible, nothing comprehensible, nothing practical, nothing practicable, nothing to take hold of. Almost all concur that genius is something that is vague and indistinct, something indescribable, something unfathomable, a sort of mirage-like boon that Dame Nature showers upon a few of her chosen minions, aye, something that in an unaccountable, inexplicable, freakish manner bursts into blossom in the human nerve-centers, and gives birth to the gaped-at, to the miraculous.

One of these curious verbal carpenters, these lingual legerdemainists, is William Winter. When he writes about great dramatic geniuses it is ever, "Now you see it, now you don't." What he offers of didactic value is interchangeable with *nil*. He strikes off words of great dimensions, and wields a quill that traces beautiful and fantastic word-festoons, but what he ever says to elucidate, to guide, to nourish the analytical mind is difficult for me to divine. It seems to me his words ever play hide-and-go-seek in the brain of utility. He has as many geniuses as his books have pages. He speaks of genius as if it were an intricate and complex machine that is automatically wound and spontaneously unwound. He lapses ingeniously into naïveté, when he says, "The origin of

genius has not been ascertained." I should like to ask him, "Has the origin of *anything* been ascertained?" No philosopher ever cudgel his grey-matter about origin, neither does he cudgel his grey-matter about destiny, but he does cudgel his grey-matter vigorously about the development, the evolution, the unfoldment of the thing itself. The savant knows that the origin of anything is as indissoluble to his mentality as it is impossible for him to peep beyond the horizon. He knows that the whence and the whither even baffle scientific survey. But it is not "*origin*" that our stage critic had in mind, but rather the *causes*, the *essences*, the *elements*, the *constituents* of that thing called genius. If he did not mean this, he meant nothing. But mean what he may, it is still a fact that there is nothing that a genius exhibits that a keen and noble philosopher cannot accurately explain and account for. Everything ingenious can be, and is, ascertainable. There is no mystery, no Chinese puzzle about it. The greatest English speaking actors of the last three decades, or better, since the death of Edwin Forrest, the world's greatest actor, were Henry Irving and Joseph Jefferson. They were indisputably geniuses. What does Mr. Winter think contributed most to their superb dramatic delineations? There is nothing simpler than to place the finger unerringly on the precise causes of these artists' grandeur. "Not ascertainable!" shouts our foremost critic. And yet he says, "Mary Anderson produced decidedly the effect of art." How does he know that she was an artist? It is as difficult to explain the causes, the elements of art, as it is to explain those of genius.

In speaking of John B. McCollough, he says: "His genius was of that wild, weird, enchantic meguationom ("fire and air," as Cleopatra calls it), which dazzles and bewilders, grasping the result of thought by intuition, and creating the result of art by the lightning-flash of inspiration."

If these rollicking ebullitions be exegesis,

they call for a qualificative, and that is hysterical. In the first place, no person of acumen, of sane and exact mental proportion, has ever denominated Mr. McCollough an artist, but we fully agree with Mr. Winter that Mr. McCollough's genius was of that *wild, weird, "fire and air"* brand, that is to say, of the fuss and fume and fury and fustian and froth and extravaganza brand.

Then, in the plays that McCollough cared most to tackle, "the result of thought"—of correct thought—is not "grasped by intuition," nor is "the result of art"—not fakir's art, but dramatic art—"created by the lightning-flash of inspiration." Intuition and inspiration have no consanguinity with genius or with art. They are decided antipodes. A genius does not bound spontaneously into existence, any more than Cytheria bobbed up full-grown and lovely from the foam of the sea.

But let us be understood. What, after all, do we mean by the thing called *genius*? To my mind, it is a thing simple and easily defined. First of all, genius, unless I greatly err, is not a product of *impromptu* achievement, it is not a knack or dexterity *born* with a person, it is not hurled into life by inspiration. It is, once for all, an acquired, a hammered-out product. It is the fruition of perspiration. It is the interest that accumulates in judiciously and properly directed mental investments. It means work, toil, labor, fatigue—and *all only in the right direction*. It is not synonymous with diathesis, while it is a fondled, a petted, a wooded, a coddled, an educated diathesis. Genius means the ability, the faculty accurately to explain, to interpret, to elucidate. It means perfect photography of the greatest thoughts, emotions, dreams, ideas, incidents, and material objects. It means to throw the loftiest, noblest, grandest, most realistic image on the canvas of another's mind. It means perfect expounding. And this again presupposes a prodigious, a colossal mental application. It means doing something in the "sweat of one's brow." It means the hardest kind of work, heedful of conservation, the most irksome persistency, husbanded with economy—it means anything and everything that is opposed to inspiration and chance.

The painter with indefatigable effort, with

colors rich and rare, robes his canvas with living forms, with love, with passion manifold. He holds the mirror up to nature, and the reflection is so prototypic, his elucidation so strikingly semblable that we enwreath about his brow the laurels of a genius. Again the genius of interpretation. The musician deftly touches keys and strings and weaves in sound and symphonies the thrilling joys of roseate life, the eager throbs and tinklings of ecstasy, the sighs and sobs and moans of disappointment, care and grief, the writhings and groanings of agony, and the gulps and gurglings of death. The player is an artist. He has the genius of interpretation.

The poet, instead of playing with pipes and wires and strings, plays with kaleidoscopic words, with metre, scansion, rythm, and so he sounds the hopes, the dreams, the aspirations of mankind. With the flexibility of adjectives, the velocity of verbs, he finds the hidden motives of the human heart, and etches them into his lines—again the genius of interpretation.

The sculptor from a heap of stones selects a shapeless block of marble, and metamorphoses the breathless stone to breathing form. A wand is waftured over the jagged mass, and Venus, lovely as a lily, graceful as a willow, tender as tongues of flame, leaps into creation—again the genius of interpretation.

And to be sure, to give in color, form and sound, the counterfeit presentment of nature's nobler self necessitates an astounding, assiduous application, painstaking delving and digging, and takes from chance and inspiration the very name of art. It means that the causes, the elements of art and of genius are to be found in the sustained and rightly-spent industry, in unflagging effort.

The highest art, however, the most intellectual art, the culminating art of interpretation, the *art of arts*—I mean dramatic art—is not cultivated at all, or if so, but exiguously little. It has never occurred to our Shakespeare actors, judging from their histrionic attempts, that there is in the art of acting something besides scenes, music, electric lights, costume, stage-technique, and the memorizing of lines.

On our stage we have actors, equipped marvelously well with talent, with native tendency, with ambition, with industry, and good voices

and with pleasing physiques, and yet is Mr. Winter, or is anyone else, able to point out only one that knows, or seems to care to know, even the rudiments of the actor's art? Can anyone be held up as a model of orthoepy? Is there one of our thespians that knows anything of the art of reading, the art evolutionary, the art of natural, impressive delivery?

We have on our stage men and women that nature has exuberantly endowed with peerless physical gifts, yet where is the American player that can present a proper and artistic portrayal of one of the great characters of Shakespeare's heavy plays? Is Otis Skinner qualified to enact a real great role, a role that demands genius? Is Mr. Mantell's Hamlet anything beyond an elephantine, ponderous, monotonous, droning travesty on reality? Is Sothorn's Shylock anything but a finicky, clipper, pop-gun speaking characterization?

Do these artists—so-called—make it their paramount ambition to infuse into their auditors' minds the real, the living, penetrating purpose of Shakespeare? Do they occupy themselves with making the text minutely understood? Do they fashion everything they do and say according to the rules of artistic representation, as do the musician, the painter, the sculptor, the opera-singer?

Do they illustrate those little delicate shades of meaning, those involutions of thought, those obscurities of diction, so that the listener can readily grasp the thoughts, and follow them unhaltingly to the end? Do our actors cultivate the art of interpretation, the art of elucidation? Would they if they could? If Madam Schumann-Heink would sing in public in a manner commensurate with Mantell's speaking and acting the Soliloquy on Death Scene from Hamlet, her operatic Waterloo would be assured within twenty-four hours.

Was Ellen Terry able to read naturally, effectively, persuasively, correctly the Mercy Speech from the Merchant of Venice? She tried it for years. In fact, was she able to read approximately *one line* of the speech? In the very first line of the passage, "The quality of mercy's not strained," she makes three mistakes, so grievous that if De Pachman, or Rosenthal, or Paderewski could in one short line trespass so weightily on the piano, they

would quickly and unceremoniously be held aloft to ridicule and ruin.

Not one of our leading wearers of the buskin, when essaying the great parts of the serious, the difficult dramas of Shakespeare, even speaks in a natural, effective manner. These actors do not possess the genius of interpretation. No one, not even they, would for a moment in a serious situation in real life speak their own words as they speak Shakespeare's. There can be nothing more stilted, solemn and ludicrous than to hear our Shakespeare luminaries flounder and skitter through Shakespeare. And yet the purpose of all art is to reflect nature's perfect self, as a star in the bosom of the sea, and it is when the actor is copying values in *her best forms* that he most closely approaches the genius of interpretation—the histrionic ideal, the genius of geniuses.

And after all, after everything has been said, I am obliged to assent to the statement of William Winters, when he says—speaking especially of the American stage of today—that the elements, the causes of genius are unascertainable. He may be jesting, but the matter is very easy to explain. On our American stage there is no genius, hence its cause cannot be ascertained.

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### Further and Farther.

Editor CORRECT ENGLISH:

Kindly tell me whether there is any difference in the use of *further* and *farther*.

AN APPRECIATIVE READER.

Answer.—Although the Century definitions of *further* and *farther* are practically the same, there is felt to be a slight distinction in the two words when they are employed in common usage.

*Further* is the more often employed of the two words to express an additional *thought*, spoken or written; *farther* commonly expresses an additional *distance*; as.

"I shall say nothing *further* on the subject."

"I can go no *farther*."

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Next to acquiring good friends, the best acquisition is that of good books. —Colton.

## Glimpes Into the Lives of Famous Writers

By FREDERICK S. BAKER

To those who live by the pen, and to those who aspire to attain to the writer's art, and to fame, or even recognition, there is much that is fascinating in the lives, methods and varying fortunes of the great writers.

How they lived, or even managed to exist from day to day; under what untoward circumstances and environments they worked for recognition and bread; what of their poverty and discouragements, and when their best work was done.

All these queries and the historical facts are pathetic, heart stirring and instructive, and the mingled pathos, humor and tragedy will appeal to the reader and the writer.

Briefly to indicate some of these episodes in the lives of the illustrious dead—famous in literature, is the aim of these studies. If it creates a thirst for the writings of these children of genius and toil it will be work well done. Hunger, poverty, ill health, discouragements, such as these have suffered, you, gentle reader and ambitious writer, have never known as did they.

"By the study of letters, we become the contemporaries of all ages and the citizens of all climes."

In that delightful work "The Second Post," an anthology of letters, by E. V. Lucas, there is a letter from Robert Louis Stevenson to his friend Colvin, dated January 10, 1880, at San Francisco, in which he tells, as he expresses it, "My estate fully." He says: "You have no right to it, being the worst of correspondents; but I wish to efface the impression of my last, so to you it goes.

"Any time between eight and half-past nine, in the morning, a slender gentleman in an ulster, with a volume buttoned into the breast of it, may be observed leaving No. 608 Bush, and descending Powell with an active step. The gentleman is R. L. S.; the volume relates to Benjamin Franklin, on whom he meditates one of his charming essays. He descends Powell, crosses Market, and descends in Sixth on a branch of the original Pine Street Coffee

House, no less; I believe he would be capable of going to the original itself, if he could only find it. In the branch he seats himself at a table covered with waxcloth, and a pampered menial, of High-Dutch extraction, and indeed, as yet only partially extracted, lays before him a cup of coffee, a roll and a pat of butter, all, to quote the Deity, very good. Awhile ago, and R. L. S. used to find the supply of butter insufficient; but he has now learned the art to exactitude, and the butter and the roll expire at the same moment. For this reflection he pays ten cents, or five pence sterling.

"Half an hour later, the inhabitants of Bush street observe the same slender gentleman, armed like George Washington, with his little hatchet, splitting kindling and breaking coal for his fire. He does this quasi-publicly, upon the window sill; but this is not to be attributed to any love of notoriety, though he is indeed vain of his prowess with the hatchet (which he persists in calling an axe) and daily surprised at the perpetuation of his windows. The reason is this, "that the sill is so strong, supporting beam, and that blows of the same emphasis in other parts of his room might knock the entire shanty into hell. Thenceforth, for from three to four hours, he is engaged darkly with an inkbottle. Yet he is not blackening his boots, for the only pair that he possesses are innocent of lustre and where the natural hue of the material turned up with caked and venerable slush. The youngest child of his landlady remarked several times a day, as this strange occupant enters or quits the house, "Dere's de author." Can it be that this bright haired innocent has found the true clue to the mystery? The being in question is, at least, poor enough to belong to the honorable craft.

"His next appearance is at the restaurant of one Donadieu in Bush street, between Dupont and Karney, where a copious meal, half a bottle of wine, coffee and brandy may be procured for the sum of four bits, alias fifty cents sterling. The wine is put down in a whole bottleful, and it is

strange and painful to observe the greed with which the gentleman in question seeks to secure the last drop of his allotted half, and the scrupulousness with which he seeks to avoid taking the first drop of the other. This is partly explained by the fact that if he were to go over the mark—bang would go a ten-pence \* \* \* Then the walk begins, the being walks, where it is not certain. But by half past four, a light beams from the window of 608 Bush, and he may be observed sometimes engaged in correspondence, sometimes once again plunged in the mysterious rites of the forenoon. About six, he returns to the Branch Original, where he once more imbues himself to the worth of fivepence in coffee and roll. The evening is devoted to writing and reading, and by eleven or half-past, darkness closes over this weird and truculent existence.

"As for coin, you see I don't spend much, only you and Hanley both seem to think my work rather bosh nowadays, and I do want to make as much as I was making, that is £200; if I can do that, I can swim; last year, with my ill-health, I touched only £109; that would not do, I could not fight it through on that; but on £200, as I say, I am good for the world and can even in this quiet way save a little, and that I must do. The worst is my health; it is suspected I had an ague chill yesterday; I shall know by to-morrow, and you know if I am to be laid down with ague, the game is pretty well lost. But I don't know; I managed to write a good deal down in Monterey, when I was pretty sickly most of the time, and by God, I'll try, ague and all. I have to ask you frankly, when you write, to give me any good news you can, and chat a little, *but just in the meantime*, give me no bad.

"If I could get Thoreau, Emigrant and Vendetta all finished and off my hands, I should feel like a man who had made a half-year's income in half a year; but until the two are finished, you see they don't fairly count.

"I am afraid I bore you sadly with this perpetual talk about my affairs; I will try and stow it; but you see it touches me nearly. I'm the miser in earnest now; last night when I felt so ill, the supposed ague chill, it seemed strange not to be able to afford a drink. I

would have walked half a mile, tired as I was, for a brandy and soda.

"Ever yours, R. L. S."

Carlyle to his brother Alick:

LONDON, December 4, 1824.

"You must thank our Mother, in my name in the warmest terms for her kind note, which I have read again and again with an attention rarely given to more polished composition. The sight of her rough true-hearted writing is more to me than the finest penmanship and the choicest rhetoric. It takes me home to honest kindness, and affection that will never fail me.

"In London, or rather in my own small sphere, there has nothing sinister occurred, since I wrote last. After abundant scolding, which sometimes rose to the point of bullying, those unhappy people (the publishers) are proceeding pretty regularly with my book. . . . It will make a reasonable looking book; somewhat larger than a volume of Meister, and done in somewhat of the same style.

"In the course of printing, I have various matters to attend to, proofs to read; additions, alterations to make, which furnishes me with a very canny occupation for the portion of the day I can devote to labor.

"I work some three or four hours; read for amusement chiefly about so long; walk about these dingy streets, and talk with originals for the rest of the day.

"On the whole I have not been happier for many a long month. I feel content to let things take their turn till I am free of engagements; and then—for a stern and serious tussle with my Fate, which I have vowed and determined to alter from the very bottom, health and all!

"This will not be impossible, or even I think extremely difficult. Far beyond, a million of 'weaker vessels' than I are sailing very comfortably along the tide of life just here. What good is it to whine and whimper? Let every man that has an ounce of strength in him get up and put it forth in Heaven's name, and labour that his 'soul may live.'

"The other night I had a second and much longer talk with Campbell. . . . I partly feel for Campbell, his early life was a tissue of wretchedness (here in London he has lived

upon a penny-worth of milk and a penny roll per day) and at length his soul has got encrusted as with a case of iron. . . . Here at any rate in my present circumstances I do not mean to stay, it is expensive beyond measure (two guineas a week or thereby for the mere items of bed and board); and I must have a permanent abode of some kind devised for myself, if I mean to do any good.

"Irving and I are as friendly as ever. He is toiling in the midst of many difficulties and tasks, internal and external, domestic and ecclesiastic. I wish him well through them! He is the best man I have met in England. But here, as I told him lately, he has no home; he is a 'missionary' rather than a pastor."

Nietzsche classes Landor, Emerson, Merimee and Leopardi as the four greatest writers of prose of the nineteenth century.

Landor to Southey:

"Every hope of meeting you again in England has vanished. Pardon me if this is only the second of my wishes. My first is, that I may become indifferent to this country. The Court of Exchequer has decided in my favor, but B. has been able to promise bail and a replevy, so that the ends of justice are defeated. Nearly three years' rent will be due before I can receive one farthing from him; and all my timber is spoiled. I shall be utterly ruined. Not being able to pay the interest of £10,000 debt on the Llanthony estate, the mortgagee will instantly seize on it until he has paid himself the whole of the principal.

"The laws of England are made entirely for the protection of guilt. A creditor could imprison me for twenty pounds, while a man who owes me two thousand, and keeps me from the possession of two thousand more, can convert wealth and affluence into poverty and distress—can, in short, drive me from my native country, and riot with impunity on the ruins of my estate. I had promised my mother to visit her. She is seventy-two, and her sorrow at my overwhelming and most unmerited misfortune will too surely shorten her days. I go tomorrow to St. Malo. In what part of France I shall end my days, I know not, but there I shall end them speedily, and so as to leave as

little sorrow as possible to my friends. No time will alter my regard and veneration for you, nor shall anything lessen the kind sentiments you entertain for me. It is a great privilege to hold the hearts of the virtuous. If men in general knew how great it is, could they ever consent to abandon it? I am alone here. My wife follows me when I have found a place fit for her reception. Adieu!"

Byron-Shelley writes to his friend Peacock from Ravenna, August, 1821:

"I received your last letter, just as I was setting off from Bagni on a visit to Lord Byron at this place. He has written three more cantos of 'Don Juan.' I have yet only heard the fifth, and I think that every word is pregnant with immortality. I have not seen his late plays, except 'Marino Falieri,' which is very well, but not so transcendently fine as the 'Don Juan.'

"Lord Byron gets up at 2, I get up at 12. After breakfast we sit talking till 6. From 6 to 8, we gallop through the pine forests which divide Ravenna from the sea; we then come home and dine and sit up till 6 in the morning. I don't suppose this will kill me in a week or fortnight, but I shall not try it longer. Lord Byron's establishment consists besides servants, of ten horses, eight enormous dogs, three monkeys, five cats, an eagle, a crow and a falcon, and all these except the horses walk about the house, which every now and then resounds with their unarbitrated quarrels, as if they were masters of it.

"After I have sealed my letter, I find that my enumeration of the animals in the Circean palace was defective and that in a material point. I have just met on the grand staircase—five peacocks, two guinea hens, and an Egyptian crane. I wonder who all these animals were before they were changed into these shapes?"

B. R. Hayden to Miss Mitford, May 31, 1824:

"Byron hated to be interrupted when he was writing; then why did she (Lady Byron) interrupt him? Because she thought it was a whim. To her and her delightful maid it might appear a whim, but if, at that moment,

he was conceiving some beautiful thoughts, what can you think of a woman, who for some trifle, would interrupt her husband's conceptions?

"I have never said a cold thing, much more a harsh one, to Mary, but if she had come into my room and asked me if I would like roast mutton for dinner, when I was conceiving 'Lazarus,' I think she would never come in a second time.

"Setting aside that, women of rank and family are not fitted for Love and Genius. Their pride, importance, etc., all unfit them."

About Coleridge. Walter Savage Landor to his friend:

FLORENCE, July 16, 1883.

"I find that Coleridge has lost the beneficent friend, at whose house he lived. George IV., the vilest wretch in Europe, gave him £100 a year, enough in London to buy three turnips and half an egg a day.

"These men surely were the most dextrous of courtiers, who resolved to show William that his brother was not the vilest, by dashing the half egg and three turnips from the plate of Coleridge.

"No such action as this is recorded of any administration in the British annals, and I am convinced that there is not a state in Europe or Asia in which the paltriest minister of the puniest despot would recommend it."

What a place to be in is an old library! It seems as though all the souls of all the writers that have bequeathed their labors to these Bodleians were reposing here, as in some dormitory or middle state. I do not want to handle, to profane the leaves, their winding-sheets. I could as soon dislodge a shade. I seem to inhale learning, walking amid their foliage; and the odor of their old moth-scented coverings is as fragrant as the first bloom of those scintial apples which grew amid the happy orchard.

—*Lamb.*

My library was dukedom large enough.

—*Shakespeare.*

### Singular and Plural Verbs.

Is the singular or plural verb required in the following sentence?

"What kind of words (is, are) used as subjects?"

Would decision be the same if "which" were used instead of "what"? If not, will you kindly explain the difference in meaning?

Would your decision be the same if "group," "class," or "sort" were used instead of "kind"?

Does the word "subjects" in any way influence the selection of the verb?

Answer.—In THE CORRECT WORD, page 181, you will find the solution of the difficulty.

"Kinds" should be used, requiring the plural verb, since more than one kind of word is meant, as indicated by the plural form of "words."

The sentence would then be:

What *kinds* of words are used as *subjects*?  
Or,

What *kind* of word is used as *subject*?

Compare with the sentences:

What *kinds* of *girls* are successful as *teachers*?

What *kind* of *girl* is successful as *teacher*?

You inquire whether the form of the verb would be the same if *which* were used instead of *what*.

*Which* could not properly be employed in the sentence, as its meaning is more restrictive than the meaning of *what*. "*What kind*" would convey the general idea, "What kind of all kinds?"

"*Which kind*" would restrict the selection to a definitely indicated group of words from which one must make his choice.

"*Class*" or "*sort*" might be employed in the sentence in the same way as "*kind*."

The word "*group*," however, would not be in place in the sentence, as it would convey the idea that several words were to be used at one time as subject.

The plural form "subjects" is required when plurals are in use throughout the sentence. When the singular is in use in the sentence, then the singular form of "subject" should be employed.

# Queries and Answers

Selected from the Editor's Daily Mail

Editor CORRECT ENGLISH:

Kindly inform me whether the following sentences are correct:

1. It *was* the only case I ever *saw*.
2. The *question* of water supply is difficult of *solution*.
3. Until the publication of this book, anatomy *was* always dry and uninteresting.

I find CORRECT ENGLISH exceedingly helpful.

A SUBSCRIBER.

Chicago, Ill.

Answer.—1. I have ever seen. Rule: Use the past tense to indicate a specific time in the past, as, "I saw him yesterday." Use the perfect tense to express time up to the present, as in your sentence. For full exposition, see The Correct Word, *Have, Has, Had*.

2. O. K. We say, "The question for solution," etc. "To solve" might express more nicely the meaning, the verbal nature of the infinitive expressing the act.

3. Has always been.

I thank you for your kind appreciation.

Editor CORRECT ENGLISH:

Will you please answer the following questions in the next issue of CORRECT ENGLISH?

1. What is the correct pronunciation of De Luxe; of Phi Kappa Psi?

2. Is this sentence correct: Who do you suppose it is?

3. Is it Custom or Customs house?

4. Is this sentence correct: Do not repeat some one's else words?

5. Is it ever correct to say, has gotten?

6. Is there an abbreviation for "same company"?

A SUBSCRIBER.

Lacombe, Alta, Canada.

Answer.—1. De-luks (*e* short as in *end*; *u*, as in *put*. Fi-kap-pa-si (*i*, as in *isle*.)

2. Yes.

3. Custom-house.

4. Some one else's.

5. Yes, when neither obligation nor possession is expressed.

6. No: *Company* is abbreviated *Co*.

You would find The Correct Word helpful. See *Got and Gotten*; *Some one else's*.

Editor CORRECT ENGLISH:

Having been a reader of your valued magazine in the past, I take the liberty of writing you to inquire the proper form in the following sentence: "He plays the organ," or, "He plays on the organ."

A SUBSCRIBER.

Akerville, Kan.

Answer.—The forms are equally correct, but possibly with slight variance of meaning in special instances. "He plays the organ at St. Marks Church," would accord with usage.

Editor CORRECT ENGLISH:

Will you kindly make clear to me the following sentences:

1. "The Christmas holidays will soon be *things* of the past," or "The Christmas holidays will soon be *a thing* of the past." Which is correct?

2. "I would see to it that I have ample opportunity for observation along the Thames River." Should I use *had* instead of *have*? I was told I should, but I can't see anything wrong with *have*. My idea is that *would* is understood before *have*.

3. "I saw to it that I did have ample opportunity," etc., or "I saw to it that I had ample opportunity," etc. Which is correct?

4. "Agriculture is extensively encouraged, as evidenced by vast appropriations of money." Should I put in *is* before evidenced? I don't see any necessity in it.

5. "We are beginning to scent an early provincial election." Is this right?

I must say that I find your journal very interesting. It fits very nicely in my case; you

see I am a deaf mute and find English a pretty tough thing to tackle.

A. D. S.

Answer.—1. Thing.

2. Either *had* or *have*. In the latter case, *have* is construed as subjunctive, with *should* supplied in the analysis.

3. Equally correct; the second is intensive.

4. It is not necessary.

5. O. K.

I thank you for your appreciative words.

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Editor CORRECT ENGLISH:

Please answer the following questions:

1. Is "*It is no different*" correct English?
2. What is the meaning of "Ainsi-soit-il"?
3. What language is "Flectes non Franges"?

A SUBSCRIBER.

Conover, N. C.

Answer.—1. O. K.

2. "So be it."

3. Latin.

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Editor CORRECT ENGLISH:

Please advise regarding the use of quotation marks; also advise if the quotation marks should be placed before or after periods and commas, even if the sentence is no quotation. For instance: A firearm of takedown style, grade "A," will cost \$30.00. Should the comma be placed after the quotation mark or before?

Are the following sentences correct as regards the places of the quotation marks?

The bee buzz'd up in the heat.

"I am faint for your honey, my sweet."

He says: "There is no property of any description, if it be rightfully held, which had not its foundation in labour."

He frequently calls them "absurd," and applies to them such epithets as "jargon," "fustian," and the like.

It presents another of the "secrets of typewriting success," to which are due the excellent results which the — school has been able to give.

Unlike shorthand, in typewriting there can be no abbreviating, no cutting out, no use of "word signs."

Other instruction books say: "Learn the keyboard. Keep your eyes off the keys. Take these lists of words, and practice. Practice. Practice."

Some of these sentences were taken from a grammar, a book on Punctuation by Allardyce, and from a booklet that I received from a school.

A SUBSCRIBER.

Chicago, Ill.

Answer.—The quotation marks should be placed outside of the other marks except in the case of the interrogation and exclamation points, which are subject to special rules. See The Literary Workshop for full exposition.

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Editor CORRECT ENGLISH:

Will you kindly analyze the sentence, "Do something worth living for"? A TEACHER.

Answer.—The subject of the sentence is "you" understood.

"Do" is the predicate verb.

"Something" is the object of "do."

"Worth" is an adjective used as the predicate complement of "is" understood, there being an ellipsis of "that is."

"Living" is a *gerund* (a *verbal noun*). In its verbal capacity, it incorporates the preposition "for," forming with it a verb phrase. Since the preposition "for" is not followed by a *noun*, it has the function of an *adverb*, and can therefore be incorporated with the verbal part of the *gerund*. (For incorporation of a preposition with a verb. (See CORRECT ENGLISH: A COMPLETE GRAMMAR, paragraph 117.)

In its capacity as a *noun*, "living" is the object of an elliptical preposition. The elliptical preposition is "by," a word capable of liberal interpretation to express the ellipsis of thought. The construction is a parallelism of the sentence, "The watch is worth five dollars." or, "The fish weighs five pounds." (See CORRECT ENGLISH: A COMPLETE GRAMMAR, page 64. Also, page 63, paragraph 118, note.)

"By living for" is an adverbial phrase modifying the predicate "is" understood, and the predicate complement "worth." SEE GRAMMAR, page 64, notes.) The verb "to be" of itself does not take a modifier.

## Style

"Style," says James Russell Lowell, "is the establishment of a perfect understanding between the worker and his material," and in that remarkable essay, "Shakespeare Once More," he tells of his early experiences in forming a style:

"Many years ago, while yet Fancy claimed that right in me which fact has since, to my no small loss, so successfully disputed, I pleased myself with imagining the play of Hamlet published under some *alias*, and as the work of a new candidate in literature. Then I *played*, as the children say, that it came in regular course before some well-meaning doer of criticisms, who had never read the original (no very wild assumption as things go) and endeavored to conceive the kind of way in which he would be likely to take it. I put myself in his place, and tried to write such a perfunctory notice as I thought would be likely, in filling his column, to satisfy his conscience. But it was a *tour de force* quite beyond my power to execute without grimace. I could not arrive at that *artistic absorption in my own conception* which would enable me to be *natural*, and found myself like a bad actor, continually betraying my self-consciousness by my very endeavor to hide it under caricature. The path of Nature is indeed a narrow one, and it is only the immortals that seek it, and when they find it, do we not find ourselves cramped therein? My result was a dead failure—satire instead of comedy. I could not shake off that strange accumulation which we call *self*, and report honestly what I saw and felt even to myself, much less to others."

"Yet," he continues, "I have often thought that, unless we can so far free ourselves from our own prepossessions as to be capable of bringing to a work of art some *freshness of sensation* and receiving from it in turn some *new surprise* of sympathy and admiration—some shock even, it may be of instinctive distaste and repulsion—though we may praise or blame, weighing our *pros* and *cons* in the nicest balances, sealed by proper authority, yet we shall not criticise in the highest sense. On the

other hand, unless we admit certain principles as fixed beyond question, we shall be able to render no adequate judgment, but only to record our impressions, which may be valuable or not, according to the greater or less ductility of the senses on which they are made. Charles Lamb, for instance, came to the old English dramatists with the feeling of a discoverer. He brought with him an alert curiosity, and everything was delightful because it was strange. Like other early adventurers, he sometimes mistook shining sand for gold; but he had the great advantage of not feeling himself responsible for the manners of the inhabitants he found there and not thinking it needful to make them square with any Westminster Catechism of aesthetics. Best of all, he did not feel compelled to compare them with the Greeks, about whom he knew little, and cared less. He took them as he found them, described them in a few *pregnant sentences*, and displayed his specimens of their growth and manufacture.

"Lamb had the great advantage of seeing the elder dramatists as they were; it did not lie within his province to point out what they were not. Himself a fragmentary writer, he had more sympathy with imagination where it gathers into the intense focus of passionate phrase than with that higher form of it, where it is the faculty that *shapes, gives unity of design and balanced gravitation of parts*. And yet it is only this higher form of it which can unimpeachably assure to any work the dignity and permanence of a classic; for it results in that exquisite something called style, which, like the perfect grace of perfect breeding, everywhere pervasive and nowhere emphatic, makes itself felt by the skill with which it effaces itself and masters us at last with a sense of indefinable completeness.\*

"On a lower plane we may detect it in the structure of a sentence, in the limpid expression that implies sincerity of thought, but it is only where it combines and organizes, where

\*This paragraph and the italic lines *supra*, should be studied. The italic is the compiler's.

it shades observation in particulars to give the rarer delight of perfection as a whole, that it belongs to art. Then it is truly ideal, the *forma mentis aeterna*, not as a passive mould into which the thought is poured, but as the conceptive energy which finds all material plastic to its preconceived design. Mere vividness of expression such as makes quotable passages, comes of the *complete surrender of self* to the impression, whether spiritual or sensual, of the moment. It is a quality, perhaps, in which the young poet is richer than the mature, his very inexperience making him more venturesome in those leaps of language that startle us with their rashness only to bewitch us the more with the happy ease of their accomplishment. For this there are no existing laws of rhetoric, since it is from such felicities that the rhetoricians deduce and codify their statutes. It is something which cannot be improved upon or cultivated, for it is immediate and intuitive."

Walter Pater expresses the same though in this way: "To give the phrase, the sentence, the structure member, the entire composition, song or essay, a similar unity with its subject and with itself; style is the right way when it tends toward that."

But, says the reader, may not one improve one's style by the careful study of the works of others? Assuredly, if without falling into the aping habit, and if without loss of originality, expression is free and untrammelled. Stevenson in his essay, "A College Magazine," in a droll way tells of his experiences, as pointed out by Cooper in that valuable work, "The Craftsmanship of Writing":

"When I read a book or a passage that particularly pleased me, in which a thing was said, or an effect rendered with propriety, in which there was either some conspicuous force or some happy distinction in the style, I must sit down at once and set myself to *ape* that quality. I thus played the sedulous ape to Hazlitt, to Lamb, to Wordsworth, to Sir Thomas Browne, to Defoe, to Hawthorne, to Montaigne, to Baudelaire and to Obermann—that like it or not, is the way to learn to write."

But, as Professor Saintsbury says, "Adopting to the full, and something more than the full,

the modern doctrine of the all-importance of art, of manner, of style in literature, Mr. Stevenson early made the most elaborate studies in imitative composition, there is no doubt that he at last succeeded in acquiring a style which was quite his own; but it was complained, and with justice, that even to the last he never obtained complete ease in this style. Its mannerism was not only excessive, but bore, as even excessive mannerism by no means always does, the marks of distinct and obvious effort."

So in this study, we shall close with the comparisons and suggestions of Lowell, for the extracts are pregnant with thought, defining style as it has never been defined before. Our next study will embody the thoughts of the best writers on the mechanism of style.

FREDERICK S. BAKER.

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### Take a Fancy To or For

Query.—Please advise as to the correct preposition to use in connection with the word *fancy*.

Answer.—Whether *to* or *for* is the correct word to use, is determined by the verb employed in the sentence.

One may *take a fancy to* a person or thing.

One may *have a fancy for* a person or thing.

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### The Correct Word

Editor CORRECT ENGLISH:

Which is correct, "Either you or I *am* to blame," or, "Either you or I *are* to blame."?

A SUBSCRIBER.

Answer.—The sentence, "Either you or I *am* to blame," is correct.

When the subjects differ in person, the verb agrees with the one that immediately precedes it. See THE CORRECT WORD, page 212.

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A large library is apt to distract rather than to instruct the learner; it is much better to be confined to a few authors than to wander at random over many. —*Seneca*.

# Correct English for the Beginner and the Foreigner

## Shall and Will

### Shall and Will.

Rule.—“Shall” in the first person and “will” in the second and the third, express simple futurity or a condition beyond the control of the will. “Will” in the first person and “shall” in the second and the third, express promise (or willingness), determination.

### DRILLS.

#### Simple Futurity.

##### Shall.

I *shall* see him face to face.  
We *shall* speak of only education and liberty.  
We *shall* never learn how fatal this tendency is.  
Perhaps I *shall* find my book.  
I *shall* be satisfied.  
Unless it rains, we *shall* be sure to go.  
I *shall* leave Chicago for New York next week.  
I *shall* be at my office at nine o'clock.  
I *shall* not go if it rains.  
We *shall* expect you to-morrow.  
We *shall* see her in the evening.  
I *shall* tell her that you said so.  
I *shall* give this immediate attention.  
I *shall* expect your check as indicated in your letter.

#### Simple Futurity.

##### Will.

He *will* call next week.  
He *will* see her this evening.  
He *will* call for me on his way to school.  
She *will* call with her sister.  
They *will* go to Europe in the spring.  
They *will* never be ready.  
It *will* not do to let the corporal command the general.  
I am sure that he *will* soon recognize its worth.

It is true, you *will* have attacked only one little corner, but you *will* have done what you could.

I fear that they *will* have their trouble for their pains.

If this is the plan that they have adopted, they *will* not succeed.

#### Condition Beyond the Control of the Will.

##### Shall.

I *shall* like her, I know.  
I know that I *shall* like her.  
I know that we *shall* like her.  
I know that I *shall* be sorry.  
I know that we *shall* be sorry.  
I *shall* be obliged to go.  
I *shall* be obliged to refuse your request.  
I *shall* regret your absence.  
I *shall* be disappointed if you do not come.  
If I eat this, I *shall* be ill.  
If I walk to the city, I *shall* become fatigued.  
If I do not wear my rubbers, I *shall* be ill.  
If I do not study now, I *shall* regret not doing so later.  
I *shall* be very glad to meet her.  
I *shall* be unhappy if he does not come.

Note.—Use “will” in the second and the third person; as, “You *will* like her;” “He *will* like her.”

#### Promise or Determination.

##### Will.

We *will* do this for you.  
I *will* not be hampered.  
I *will* go to town.  
I *will* not go one step.  
“I *will* not run,” answered Herbert stubbornly.  
I *will* go myself now and *will* not return until all is finished.

I *will* do as you wish.  
 We *will* do whatever is fair.  
 We *will* not yield under any circumstances.  
 We *will* not pay one cent.  
 We *will* not permit this to continue.

### Promise or Determination.

#### Shall.

You *shall* not go under any circumstances.  
 You *shall* have the money next week.  
 He *shall* have a new coat.  
 He *shall* not go.  
 They *shall* suffer for this.  
 They *shall* have the books in the morning.  
 Make yourself intelligible to the humble, so *shall* you accomplish a work of emancipation and peace.  
 He *shall* go to town.  
 It has been divinely declared, "Man *shall* not live by bread alone."  
 You *shall* not leave the room.  
 He *shall* do as I tell him.  
 He is resolved that Mary *shall* go.  
 You *shall* not have one cent.  
 Never mind, my lad, while I live you *shall* never want a friend to stand by you.

### The Auxiliary in Interrogative Sentences.

Rule.—The auxiliary that is required in the answer must be used in the question when the person spoken to controls the speaker or the person spoken of, or when each one does as he pleases.

*Shall* you go? (Answer: I *shall* go.) Person spoken to controls.

*Shall* he go? (Answer: He *shall* go.) Person spoken to controls.

*Shall* they go? (Answer: They *shall* go.) Person spoken to controls.

*Will* you go? (Answer: I *will* go.) Person spoken to does as he pleases.

*Will* he go? (Answer: He *will* go.) Person spoken of does as he pleases.

*Will* they go? (Answer: They *will* go.) Persons spoken of do as they please.

Note.—When the person spoken to does not control the speaker, *will* is used in the answer; thus: "*Shall* I be ill if I eat this?" the answer is, "Yes; you *will*," or "I think that you *will*."

On the other hand, in the sentence, "*Shall* I never have your consent," the answer is, "No; you *shall* not," or "Yes; you *shall*," the speaker being under the control of the person spoken to.

*Shall* I assist you? (Answer: Yes; if you *will* please.)

*Shall* I get the book for you? (Answer: Yes; if you *will* please.)

*Shall* I never receive your forgiveness? (Answer: No; you *shall* not.)

*Shall* I find you at home on Wednesday? (Answer: Yes; you *will*.)

(If promise is exacted, the answer is. Yes; you *shall*.)

*Shall* I call on your friend while in the city? (Yes; if you *will*.)

*Shall* I find the book in the library? (Answer: Yes; you *will*.)

*Shall* I find the papers in your desk? (Answer: Yes; you *will*.)

*Shall* I be obliged to go? (Answer: Yes; you *will*, if futurity is to be expressed, or Yes; you *shall*, if second person controls.)

*Shall* you be obliged to do this? (Answer: Yes; I *shall*.)

*Shall* he be obliged to do this? (Answer: Yes; he *shall*, that is, if the person spoken to controls.)

Note.—"*Will* I" is not used to ask a question of another, as no one can answer the question but the speaker.

Let us pity those poor rich men who live barrenly in great bookless houses! Let us congratulate the poor that, in our day, books are so cheap that a man may every year add a hundred volumes to his library for the price of what his tobacco and beer would cost him. Among the earliest ambitions to be excited in clerks, workmen, journeymen, and, indeed, among all that are struggling up from nothing to something, is that of owning and constantly adding to a library of good books. A little library, growing larger every year, is an honorable part of a young man's history. It is a man's duty to have books. A library is not a luxury, but one of the necessities of life.

—H. W. Beecher.

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# Correct English

## How to Use It

Edited by JOSEPHINE TURCK BAKER

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### "The World Does Not Require So Much to Be Informed As to Be Reminded"

#### Models and Errors of English

From "THE AMBASSADORS," by Henry James.

#### Shall and Will; Should and Would

"*I won't answer* for it that he would know me," Strether's interlocutress pursued; "but *I should* be delighted to see him. Perhaps *I shall*—for I'm staying over."

Note.—"*I shan't*," not *won't*, is required. Rule.—Use "*I shall*," "*You will*," "*He will*," to express simple futurity or condition beyond the control of the will. The same rule applies to *should* and *would*. "*I should be delighted*," is correct, condition beyond the control of the will being expressed by "*I should*," "*You would*," "*He would*." "*Perhaps I shall*," is correct, simple futurity being expressed.

#### Adjective and Adverb

"Mr. Waymarsh would, no doubt, be *easily* to be seen."

Note.—The sentence should read, "Mr. Waymarsh would, no doubt, be *easy* to be seen," or "*could* (or *would*) be *easily* seen," depending upon the exact meaning to be expressed.

#### Who and Whom

"Well, she's more subtly civilized——!" If "*More subtly than whom?*" would not have been for him a sequel to this remark, that was just by reason of his deep consciousness of the bearing of his comparison."

Note.—"*Than who*," is the required form, there being an ellipsis of a predicate verb. Compare with "*More subtly (civilized) than he (is), not than him*." Note that the nominative form is required if the elliptical verb follows *who*; the objective, if it precedes *whom*. Thus: "*I like you better than he*," means "*I like you better than he likes you*." "*I like you better than him*," means "*I like you better than I like him*." In the construction "*More subtly than whom*," the meaning is, "*Well, she is more subtly civilized than who (else) is subtly civilized*."

#### Omission of That

"He had frequently, for a month, turned over what he should say on this very occasion, and he seemed at last to have said nothing *he had thought of*—everything was totally different."

Note.—The omission of *that*, in constructions like the foregoing, is becoming quite frequent among writers of repute, notwithstanding the insistence of rhetoricians that it shall be used when required as a relative pronoun and as a subordinate conjunction.

"*All these things lacked was*, perhaps, not showing quite so much as the fruit of experience."

Note.—The presence of *that* is required to act as the subject of *was*. It is obligatory in this sentence as its omission makes the sense obscure and also ungrammatical.

#### Perfect Tense

"Then with his mature pat of his visitor's arm, he also got up; and there had been enough of it all, by this time to make the visitor feel that something *was* settled."

Note.—*Had been*, not *was settled*, is required, the past perfect tense expressing action completed in the past.

"*I never was that—let me insist. I always had my own way.*"

Note.—"*I have never been that*, etc. *I have always had my own way*," are the correct forms, the perfect tense being required.

#### Not...but only

"The amusement, at all events, of a civilization..... not with mystery, *but only* with... Waymarsh," etc.

Note.—*Not...but only* are correctly placed, for the reason that they precede the same parts of speech. Rule.—Correlatives (*not...but; either...or; neither...nor*, etc.) precede the same parts of speech.

## Your Everyday Vocabulary—How to Enlarge It

THE GOLDEN RULE IN SPOKEN OR WRITTEN LANGUAGE.—USE THE WORD—  
ANGLO-SAXON OR LATIN DERIVATIVE—THAT WILL  
BEST EXPRESS YOUR MEANING

There is no reason why the speaker should not have the same comprehensive vocabulary as the writer. Choose words as you would your clothes, selecting some for their beauty, others for their richness, others for their general utility, always keeping in mind that, like one's garments, the words should be appropriate to the occasion. (From *How Can I Increase My Vocabulary?*)

### COMPLETE ALPHABETICAL LIST

Note.—The initial article in this series began in January, 1911.\*

#### Egotism, Synonyms of.

*Egotism* is the practice of putting forward or dwelling upon one's self; the habit of talking or writing too much about one's self.

"There can be no doubt that this remarkable man owed the vast influence which he exercised over his contemporaries at least as much to his gloomy *egotism* as to the real power of his poetry.  
—Macaulay in "Moore's Byron."

The synonyms of *egotism* are: *Pride*, *vanity*, *conceit*, *self-conceit* and *self-consciousness*. *Pride* and *egotism* imply a certain indifference to the opinions of others about one's self.

*Pride* is a self-contained satisfaction with the excellence of what one is or has, despising what others are to think.

*Vanity* is just the opposite; it is the love of being even fulsomely admired. *Pride* rests upon higher or intrinsic things: as, *pride* of family, place, or power; intellectual or spiritual *pride*.

*Vanity* rests upon lower and external things, as beauty, figure, dress ornaments; but the essential difference is in the question of dependence upon others. Over the same things one person might have *pride* and another *vanity*. One may be too proud to be vain.

*Conceit*, or *self-conceit*, is an overestimate of one's own abilities or accomplishments; it is too much elevation of the real self to rest upon wealth, dress, or other external things.

*Egotism* is a strong and obtrusive confidence in one's self, shown primarily in conversation, not only by frequent reference to one's self, but by monopolizing attention, ignoring the opinions of others, etc. It differs from *conceit* chiefly

in its selfishness and unconsciousness of its appearance in the eyes of others.

*Conceit* becomes *egotism* when it is selfish enough to disparage others for its own comparative elevation. *Self-consciousness* is often confounded with *egotism*, *conceit*, or *vanity*, but it may be only an embarrassing sense of one's own personality, an inability to refrain from thinking how we appear to others, it therefore often makes one shrink out of notice.

*Pride* relates more to our opinions of ourselves; vanity to what we would have others think of us.—Jane Austen. Gray's *pride* was not, as it sometimes is, allied to vanity; it was personal rather than social, if I may attempt a distinction which I feel but can hardly define. —Lowell.

His excessive *egotism*, which filled all objects with himself. —Hazlitt.

*Conceit* may puff a man up but never props him up. —Ruskin.

#### Elaborate.

*Elaborate* (accent on *lab*) means to improve with painstaking labor; to develop in detail.

"Permit me to *elaborate*," said Tom Twitter. —Duncan.

#### Elan.

*Elan* (a-lon; accent on *lon*; *a* as in *mate*; *n* nasalized) means ardor inspired by enthusiasm; dash.

Chicago the city of smoke and *elan*.

—Signorina Tarquini.

#### Elate.

*Elate* (accent on *late*) means to fill with confidence, to have one's spirits raised by success or hope.

"He was *elated* at the prospect of an early presentation of his play."

## Studies of Words

The exact meaning of every word in common use, especially of those words we pass over too often in our daily reading,—how many there are with which we are unfamiliar; and how very necessary it is that each should be jotted down for future study, if lack of time prevents immediate reference to a good dictionary. No one can acquire a generous vocabulary, without cultivating the "Dictionary habit." Ask the members of your family study circle to define the words that follow, and note the looseness of definition, and vague knowledge of exact and proper meanings in each case. These are taken from that very charming and instructive work "The Unknown Isle," by the brilliant writer, Pierre De Coulevain:

"It is an *androgynous* taste." What is the meaning of this adjective?

"We were then taken into a magnificent room decorated in *Adam* style."

"She gives *tableaux-vivants* sometimes" (any distinction between these and other *tableaux*?)

"Science has revealed to us the danger and force of *auto-suggestion*."

"And a very charming *art-nouveau* would be evolved."

"We all have a horrible amount of *chauvinism* at bottom."

"The richest clothes and the most *chic* hats."

"We have only to go to *Varnishing* day at the Paris salons."

"A few years ago, when the waves of that effervescence caused by the English *renaissance* reached us, we had an attack of acute *aestheticism* and of *decadentism*."

"We wanted living *Botticellis*." We had our *aesthetes*."

"That is why we have (in France) *pornographic* pictures and literature."

"You see how far *snobbishness* goes with us."

"But they neither looked emaciated nor *anaemic*."

"Alcoholism, that *phylloxera* of the human being."

"She has an *aquiline* nose."

"And reflects the *ambient* atmosphere of Paris."

"They are *solidarising* more and more."

"The *entente-cordiale* in the first stage."

"The Anglo-Saxon woman is a wonderful instrument for *propogandism*."

"The Englishman is *canalised* human electricity."

"The working men; the *bourgeois*," etc.

"We (the French) are a people of *analysis*, and they are people of *synthesis*."

"The Englishman has such difficulty in *exteriorizing* himself."

"Whether this *psychical* phenomenon as you call it is *subjective* or *objective*."

"And in friendship, they are very *mediocre*."

"Mean instincts, due to *atavism*."

"The bridge woman is a kind of '*nèvrosée*,' who spends days and nights with cards in her hands."

"Have given the impoverished *grande seigneurs* an interest."

"Full of prejudices, and *philistine* to a supreme degree."

"It was her *apotheosis* and yet."

"As Queen Victoria could only be considered a queen *in partibus*."

"A circle which was more smart than *comme-il-faut*."

"They gave me an impression of *virile* force."

"Keen on gain, and *venal*."

"This *agglomeration* and *conglomeration*."

"And a veritable passion for all that is *occult*."

"And all their *raison d'être*."

"They owe their *sang-froid*."

"The threshold of the *foyer*."

"When it comes out with a few *neologisms*."

"I am sure it will never fall into *archaism*."

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### Edward Everett Hale's Rules.

How to Talk and How to Do It.

First: Tell the truth.

Second: Do not talk of your own affairs in general society.

Third: Talk *to* the person who is talking to you.

Fourth: Never *underrate* your interlocutor.

Fifth: Be short; without circumlocution; say *it*, stop.

# Queries and Answers

Selected from the Editor's Daily Mail

## Aggravate and Irritate.

EDITOR CORRECT ENGLISH:

In one of the numbers of CORRECT ENGLISH, you give the following:

DON'T SAY:

His manners are very *aggravating*.

SAY:

His manners are very *irritating*.

The Century gives a definition that seems to sanction the common use of the word. For this reason, it would seem that its use in the sense of *irritate* should not be censured.

A READER.

Answer.—As indicated in CORRECT ENGLISH, "Aggravate" means "to make more grave or heavy"; "to intensify"; as, "His sickness was *aggravated* by the mental suffering under which he labored." Although "aggravate" is used in the sense of "irritate," it is not the best usage of the language, it being classed with colloquialisms.

Century records this as colloquial; and Standard gives the following:

"*Aggravate*" is often erroneously used in the sense of *provoke*, *exasperate*, perhaps from confusion with *aggrieve*. To *aggravate* is etymologically to increase in weight, hence in gravity, severity, or intensity. A disease or other evil may be *aggravated*, but not a person.

## Was or Were.

New York City.

EDITOR CORRECT ENGLISH:

Please inform me as to the correct verb form for the following sentence:

This man with his sons was (were) founders of a nation.

A PERPLEXED READER.

Answer.—THE CORRECT WORD, page 208, gives the rule that a singular verb should always be used when a singular subject is modified by a phrase introduced by the preposition *with*; therefore *was* should be employed in your

sentence, and should be followed by the singular form *founder*.

Answer.—The origin of "O. K." is obscure, but it is said to have originated with Andrew Jackson, who used it as an abbreviation of "All Korrekt." It is not known whether he spelled "Correct" in this way through ignorance or through a sense of humor.

Another story traces the origin to "Old Keokuk," an Indian chief, who is said to have signed treaties with the initials "O. K."

"O. K." should be capitalized.

## Bohemian.

I. BOHEMIAN—The French people believed the followers of John Huss (1415) who had wandered into France (having been driven from their native home) to be Bohemians, or Hussites; *A Gipsy*.

"How, of no country?" repeated the Scot. "No," answered the Bohemian, "of none." "I am a Zingaro, a Bohemian, an Egyptian, or whatever the Europeans in their different languages choose to call our people, but I have no country."

—Walter Scott.

*Bohemian*, by extension, means a person, especially an artist or literary person, who leads a free and easy life, despising conventionalities in general.

## Byzantine.

*Byzantine* (biz'an-tin or bi-zan'tin, pertaining to Byzantium, or Constantinople). Byzantium was founded by a Greek colony, seventh century, B. C. In 330 A. D. Constantine the Great made it capital of the Eastern Roman Empire and named it Constantinople; came under Turkish rule 1453 and was made capital of Ottoman Empire.

## A. M. and P. M.

"A. M." and "P. M." are written both with capitals and with small letters, although capital letters are preferred.

## Practical Lessons in Speech

By A. CHESTER TUCKER

Note: This is the third of a series of articles on speech.

### CHAPTER III.

#### The Voice.

The voice is the orator's stock in trade, and the degree of his success will depend upon the extent to which he is master of a good voice. In many books on elocution, pages and even chapters have been devoted to a discussion of the physiological formation of the throat, in treating the subject of voice; but we take the ground here that no understanding of the physiology of the vocal organs will teach the student good vocalization. The greatest handicap with which the writer on elocutionary subjects has to contend, lies in the method of treating vocalization. Have you ever endeavored to describe to a friend a new popular air which you had just heard? Your word description was not able to do it justice. What was the solution of the difficulty? You stopped in your talk and whistled the tune! But the poor writer of this book can never hope to whistle loud enough for all his readers to hear. We must depend, therefore, upon what written words can avail us.

The voice that we use in public speaking is not different from our conversational voice. If our conversational voice is very poor, so will be our public voice; but if we correctly vocalize in the parlor, such vocalization will be equally correct to use in the public hall. Poets are born, not made, it has been said. This is not true of orators, so far as their voices are concerned. A person without training or instruction of some sort can never hope, unaided, to attain perfect vocalization. Even the well-trained voice comes to recognize that it has peculiar limitations. The student has no reason to become discouraged although at the outset he may encounter obstacles well-nigh insurmountable, because his experience and knowledge become the greater by overcoming them. There are evidences on every hand of instruction in vocal work, good perhaps in theory, that have directly been the cause of more evils than it set out to overcome, and that has

sometimes brought its followers to ultimate ruin. No greater responsibility can be brought upon a teacher than the actual making or unmaking of a voice. To have made from a voice of small expectation some great improvement, is as great in our eyes as the taking of a city.

Children are naturally good vocalizers, and a child choir is especially delightful for its clearness and sweetness. When the child's voice changes, and he becomes too old to play and roll-the-hoop, he seems to lose all his earlier good qualities, and to take upon himself many bad ones. This is accounted for by many reasons, foremost among which is his lost ability to breathe correctly, and correct breathing is the secret of correct vocalization.

This is not the place to treat of the relation of physical culture to the training of the voice. Suffice it to say, that oftentimes the first act of the good instructor is to send his student to the gymnasium. It is by taking care of the physical condition of the body that any improvement of voice is recorded; it is by becoming children again, in the sense of bodily freedom, that we may attain the child's naturally good voice. If one is in good physical training, he is in good condition to undertake the training of his voice. Let the student observe regular habits; let him strive for a good digestion, and to banish worry for all time. No prize-fighter ever fought harder rounds than the student endeavoring to win his own good voice. One fault discovered will lead the way to a dozen; one obstacle overstepped will disclose others in the way. In the attainment of one new power, we may go beyond what is judicious, and pick up a new evil. To be habitually cast down proves fatal to success; to be too easily satisfied induces tolerance with imperfection.

It cannot be too deeply impressed upon the student that his voice should be guarded as a

treasure; none but a strong voice will stand experimenting. There are too many lamentable cases of men and women who have trained in order to devote their life to public work, and who, upon the eve of their public career, have partially or completely lost their power of voice; and the deplorable part is, that their failure has been due to lack of, or to faulty, instruction. There are methods of teaching that are partially successful with a strong and naturally robust voice; but the same method, practiced upon a weak voice, may result in its complete unmaking.

The system which we are presenting in the following chapters is a natural one; no evil results can possibly attain from following its mandates. Its very simplicity will commend itself to those who have struggled before with complexities beyond their degree of advancement. We recognize at the beginning that there are no cast-iron rules. The student must become his own critic, and the value of his judgment will depend upon the good use he makes of what he reads and observes.

## Suggestions for the Writer

### Rhetorical Repetition

Excerpts from "The Ambassadors" by Henry James.

The repetition of words, phrases, and clauses for the purpose of lucidity, exactness, or intensiveness of expression marks the style of certain writers who aim at precision of statement. This kind of repetition does not fall under that censurable criticism which demands the use of synonyms.\* Some writers carry this privilege to an extreme degree, detracting somewhat from the effectiveness of their literary style. In the following excerpts, the author's style is marked by the frequency with which he indulges in this liberty.

"The tone was, as it were, everything Strether could have desired; and quite as good the expression of face with which the speaker had looked up at him and kindly held him. All these things lacked was perhaps not showing quite so much as the fruit of *experience*. Yes, *experience* was what Chad did play on him, if he didn't play any grossness of *defiance*. Of course, *experience* was in a manner *defiance*; but it wasn't, at any rate,—rather indeed quite the contrary!—grossness; which was so much gained. He fairly grew older, Strether thought, while he himself reasoned. Then with his mature pat of his visitor's arm, he also got up; and there had been enough of it all, by this time, to make the visitor feel that something *was settled*. *Wasn't it settled* that he had at least the testimony of Chad's own belief in a *settlement*? Strether found himself treating Chad's profession, that they would get on, as a sufficient basis for going to bed. He had not, however, after

this, gone to bed directly; for after they had again passed out together into the mild, bright night, etc.

"It so fell in, unhappily for Strether, that reflection of his own prompted in him by the pleasant air of the Boulevard Malesherbes, that its disconcerting force was rather unfairly great. It was a dig that, *administered* by himself—and *administered* by Chad—and quite logically—it came near drawing blood. They hadn't a low mind—nor any approach to one; yet incontestably he turned against them. Chad had at any rate *pulled* his visitor up; he had even *pulled* up his admirable mother; he had absolutely, by a turn of the wrist and a jerk of the far-flung noose, *pulled* up, in a bunch. Woollett browsing in its pride.

"There was no doubt Woollett had *insisted* on his coarseness; and what he at present stood there for in the sleeping street was, by his manner of striking the other note, to make of such *insistence* a preoccupation compromising to the *insisters*. It was exactly as if they had imputed to him a vulgarity which he had by a mere gesture caused to *fall* from him. The devil of the case was that Strether felt it by the same stroke as *falling* straight upon himself. He had been wondering a minute ago if he weren't a pagan, and he found himself *wondering* now if he weren't a gentleman. It didn't in the least, on the spot, spring up helpfully for him that a person couldn't at the same time be both. There was nothing at this moment in the air to challenge the combination; there was everything, on

\*For misapplication of this rule, see *The Literary Workshop*, p. 10.

the contrary, to give it something of a flourish. It struck Strether, into the bargain, as doing something to meet the most difficult of the questions; though perhaps indeed only by substituting another. Wouldn't it be precisely by having learned to be a gentleman that he had mastered the consequent trick of looking so well that one could scarce speak to him straight? But what in the world was the *clue* to such a prime-producing cause? There were too many *clues* then that Strether still lacked, and these *clues* to *clues* were among them. What it accordingly amounted to for him was that he had to take full in the face a fresh attribution of ignorance. He had grown used, by this time, to reminders, especially from his own lips, of what *he didn't know*; but he had borne them because in the first place they were private, and because, in the second, they practically conveyed a tribute. *He didn't know* what was bad, and—as others *didn't know* how little he *knew* it—he could put up with his state. But if *he didn't know*, in so important a particular, what was good, Chad at least was now aware *he didn't*; and that, for some reason, affected our friend as curiously public. It was in fact an exposed condition that the young man left him in long enough for him to feel its chill—till he saw fit, in a word, generously again to cover him. This last was in truth what Chad quite gracefully *did*. But he *did* it as with a simple thought that met the whole case. 'Oh, I'm all right!' It was what Strether had rather bewilderedly to go to bed on.

"They remained with him these words, promising him, in their character of warning, considerable help; but the support he tried to draw from them found itself, on each renewal of contact with Chad, defeated by something else. What could it be, this disconcerting force, he asked himself, but the sense, constantly renewed, that Chad was—quite in fact, insisted on being—as *good* as he thought? It seemed somehow as if he couldn't but be *as good* from the moment he wasn't as bad. There was a succession of days, at all events, when contact with him—and in its immediate effect, as if it could produce no other—elbowed out of Strether's consciousness everything but itself. *Little Bilham* once more pervaded the scene, but *little Bilham* became even in a higher degree than he had originally been one of the numerous forms of an inclusive relation; a consequence promoted, to our friend's

sense, by two or three incidents with which we have yet to make acquaintance. Waymarsh himself, for the occasion, was drawn into the eddy; it absolutely, although but temporarily, swallowed him down, and there were days when Strether seemed to bulm against him as a sinking swimmer might brush a submarine object. The *fathomless medium* held them—Chad's manner was the *fathomless medium*; and our friend felt as if they passed each other, in their deep immersion, with the round, impersonal eye of a fish. It was practically produced between them that Waymarsh was giving him, then, his chance; and the shade of discomfort that Strether drew from the allowance resembled not a little the embarrassment he had known, at school, as a boy, when members of his family had been present at exhibitions. He could perform before strangers, but *relatives* were fatal, and it was now as if, comparatively, Waymarsh were a *relative*. He seemed to hear him say, '*Strike up, then!*' and to enjoy a foretaste of conscientious domestic criticism. He *had struck up*, so far as he actually could; Chad knew by this time in profusion what he wanted; and what vulgar violence did his fellow-pilgrim expect of him when he had really emptied his mind? It went somehow to and fro that what poor Waymarsh meant was, 'I told you so—that you'd lose your immortal soul!' But it was also fairly explicit that Strether had his own challenge and that, since they must go to the bottom of things, he *wasted* no more virtue in watching Chad than Chad *wasted* in watching him. His dip for duty's sake—where was it worse than Waymarsh's own? For he needn't have stopped resisting and refusing, needn't have parleyed at that rate, with the foe."

### Suppose All These Difficulties Got Over

Answer. "To *have been* got over." "Got" may be construed as an infinitive in the passive voice with "difficulties" as its subject. Compare with "Now suppose the case (to have been) postponed from week to week." In cases of this kind, the construction of the word in question can be determined by supplying the ellipsis; thus: "The heights of great men *reached* and *kept*," becomes by expansion, "The heights, etc., *that have been reached* and *kept*." The supplying of the missing words shows that *reached* and *kept* are participles.

## The Real Art of Acting

By HENRY A. WITTE

Note:—This is the third article in the series.

It is amazing how little people really know of the art that underlies all histrionic effort, so much importance being attached to physical development, to fine looks and to a good voice.

It is the person with a strong larynx, charming features, graceful gesticulations, and chivalrous genuflections, and with a powerful exhibition of unreasoned earnestness that counts with the New York stage managers.

The real art, the intellectual manipulation of the *lines* is considered of little value. And then, *experience* is always demanded.

Many of the controllers of the dramatic arena give us so little of artistic culture and so much of the noisy and nauseating clap-trap that we can safely say that the art of acting is well-nigh a lost art.

When Alan Dale, a few years ago, called Richard Mansfield "the worst actor on the stage," Mr. Dale spoke an undeniable truth, and the only trouble with his mediocre criticsasters was this, that their vision was so obtuse and opaque that they failed to see the point.

And Mr. Mansfield was an artificial actor, that is to say, of the difficult characters of the classic drama, of those characters that measure an actor's ability to act. In the easier roles—in those roles in which many shine—especially in that gruesome extravaganza known as "Dr. Jekyll and Mr. Hyde," Mr. Mansfield played very effectively and harrowingly. But if his Shylock had been played by an actor of no fame or notoriety he would have been hooted by every old owl that sat on the conventional limb of theatric toadism.

There is no intelligence in unwarranted braying and bellowing, and it was in the execution of these things that Mr. Mansfield evoked the applause and eclat of the mental groundlings all the way from the silk tile and opera cape to the weak-nerved gallery god.

How many of the more cultured persons ever notice whether an actor reads intelligently and naturally? How many are qualified to analyze even a single line? Beyond, "the play was fine,"

or "the play was weak," not even our best-educated playgoers go.

Mr. Sothern, whose faculty for crucifying Shakespeare's difficult passages is marvelous, is never checked in his harmful career. In this line, for instance:

"Let not the sound of shallow foppery enter my sober house," how many have ability and stamina enough to raise their voice against his bumptious rant? Did anyone note how he mangled that line? He reads that line any old way, ay, as many ways as it has words, and yet there is only one way to read it, so as to bring out the author's meaning. Shylock means to say to "close my doors, and my casements, and let not even as much as the *sound* of shallow foppery enter my sober house." "Let not the sound—(short pause) of shallow foppery—(short pause) enter my sober house."

And Mr. Sothern is plenteously endowed with physical requisites, yet he is so deficient in mentality that not even so simple a line as this one is really correctly read. One can in geometrical progression go through all of Shylock's lines, and one could hardly keep pace with the actor's shortcomings. This gentle man—as a man I have nothing short of the highest regard and tribute for him—I say, this man has had years of experience and drill, and yet, despite that fact he is unable to speak in a natural, convincing manner. He is always on stilts, is always artificial. And still a person with inborn, dramatic instinct, and with a hale histrionic brain can, within three months of time, learn to play and read Shylock more artistically and masterfully. Experience—no matter how long—that is not of the right sort is worse than no experience at all.

The greatest actor on the English-speaking stage since the death of Edwin Forrest was the late Henry Irving. Irving's voice was husky, poor and weak—although Mr. William M. Winter, with his graphophone ear says that Irving's voice was strong. To be sure, sometimes he was so inaudible that he could hardly be heard

beyond the third row in the gallery, and during one short speech not one articulate sound reached me in the front row of the balcony. Mr. Irving's hands were anything but blessed with "gesticulatory grace," and his attitudinizing was simply ungainly. In the physical department there is not an American star, who is not, far and away, his superior. In the realm of the intellectual, of the artistic, in the realm of that that almost solely establishes an actor's claim as an artist, our thespians of today are not worthy to latch Irving's shoe-laces. Everything that he said or did was actuated, propelled, by a breath of intelligence, by acumen, by absolute mental precision, and it was this that enabled him to climb to the topmost rung of the histrionic ladder and to clutch to it until his death.

Irving spoke exactly as a sensible man speaks in real life. He did not drawl and drone and bleat and bellow. He used the tones of honesty, the tones of good sense, the tones of good taste. He spoke like an unaffected being, a thing that Mr. Sothern, despite his many years' experience, has as yet to learn.

Mr. Irving knew the significance of pausing. His pauses were not book pauses, not line-and-plummet pauses, they were rather what I might call imitative pauses, that is to say, pauses that he would make if the words he read were his own and came to him instinctively. His pausing was guided by gumption, not by the nerve centers. He was a genius, an artist. He copied nature in her best forms. His tones, his emphases, his inflections, his pauses, were all true to real life. There was nothing mysterious—nothing misty—on his genius, nor is there in any great actor's genius. Everything that contributed to his greatness and success can be easily analyzed and unerringly emphasized, and more than that, learned and taught. Whatever Irving did, had none of the appearance of study. Everything appeared to come spontaneously. He was never solemn, automatic, or over-dignified, things that the uninitiated deem of great importance. Irving was ever asking himself this question: "How best can I bring out, how best can I make prominent, how best can I illuminate the author's meaning, and how best can I make it appear that I am speaking Shakespeare's words as though they were my own?"

From the time that Sothern and Mantell enter the stage until they leave it, that is, when im-

personating great characters like Othello, Shylock, Hamlet, Macbeth, there is from the first word to the last not the slightest kinship with nature. One can tell at once that these actors are merely repeating a lesson conned merely calling over the words as the author has arranged them. And this is the destruction of art, for the highest art is concealed art.

We are not satisfied with crude daubs and slap-dash stuccos, we want a complete, a vivid, a realistic portrayal of the author's thought. It necessitates a stupendous intelligence to read creditably the difficult selections from Shakespeare.

Mr. Forbes Robertson is the best Hamlet on the stage, and for no reason other than that he depicts more accurately Shakespeare's fancy-painting. Robertson gets his inspiration from the language, and this he offers to the audience in a more realistic and effective manner. Temperament has little to do with it.

Ernest von Possart, the great Prussian, plays the best Shylock now before the public. One has only to compare his delineation with that of Mr. Skinner's. Possart is an artist—Skinner a mere entertainer. Possart, while physically the inferior of Skinner, towers intellectually infinitely above the American actor.

And here let me tip the ethical reformers. They must, if they would usher in a renaissance of stage-betterment attack the brainless, inaptless, noxious delivery of our actors and actresses, and not the better taste of the vacant seats, who roaringly exclaim against our torn-to-tatters classic presentations. A great dramatic author must surrender his throne when the present stupid and gushy methods of the actors snatch the scepter of authority.

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#### Salutation for a Firm of Unmarried Women.

Answer.—In addressing a firm composed of unmarried women, use the following model:

Misses Thompson & Dale,  
Boston, Mass.

Ladies:

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#### Should and Ought.

*Should* is nicely used to express *propriety* or *expediency*; *ought*, to express *moral obligation*; as, "You *should* rise early;" "You *ought* to obey your parents."

"ENGLISH AS IT IS SPOKE."

"About once in so often," as Mrs. Ruggles would say, we have our attention drawn to our errors in English, our slang, and Americanisms, and our nasal and high-pitched utterance of the King's English; but, if we are to credit that modern, up-to-date writer, J. C. Snaith, author of *Broke of Covenden* and of *Mrs. Fitz*, we have much to learn. Apparently, the well of English undefiled gushes more copiously with the ages!

In one of his works staged in the polite circles of English society we have as the principal characters: a member of Parliament; his brother-in-law; a Lord, Master of the Hounds; and a Lieutenant Colonel—and this is the way they talk:

**Sack:** "This unspeakable climate! Why can't we *sack* the clerk of the weather?"

**Kit:** "Joseph Jocelyn De Vere Vane Anstruther, was in *rather smart kit*."

**Bee Line:** "With conscious magnificence, my relation by marriage took a *bee line* to the side-board."

**Get a cinch:** "The state of the elements enabled Mother Nature '*to get a cinch*' on an honorable aestheticism." (Evidently borrowed this from our supply of Americanisms.)

**Welter:** "Sugar will make you '*welter*' and ruin your appearance."

**Stuff:** "Tea is better for the digestion," said Mrs. A. with her natural air of simple authority. 'I know,' said Judy. 'That is why I prefer the other "*stuff*."'"

**Leathers:** "And then with a gravity that was somewhat sinister, he fixed his gaze on my coat and '*leathers*.'"

**Perisher:** "'No, my dear Ode,' said the young fellow, making his point somewhat elaborately; 'in these things you are a "*perisher*!" An absolute perisher!'"

**Tops:** "My God, those *tops*!"

**Old Johnny:** "The old *Johnny* with the white hair."

**Pony:** "I'll bet you a *pony* that you don't either."

**Choke full:** "And Mertens' covers are always '*choke full*' of foxes."

**Blighter:** "What does the '*blighter*' want?"

**Ain't You:** "You've got a telephone, ain't you?"

**Scowled like blazes:** "'*Scowled like blazes*,' said Brassett miserably."

**Snorted:** "The great lady *snorted*."

**Damned her eyes:** "'I may have *dammed her eyes*,' proceeded the witness."

**Cove's wife:** "'If a *cove's wife* hit me, I should want to hit the cove that had the wife, that hit me.'"

**Bad hat:** "'Fitz is a *bad hat*.' Joseph removed his pipe from his lips."

**She's tophole:** "'She's *tophole*,' said that female Bayard."

**Bounder:** "'But a more unmitigated "*bounder*" never,' etc."

**Bolted:** "'The creature has *bolted*, my dear! with the chaffeur. She has certainly bolted.'"

**A regular Nut:** "'O'Mulligan's wired "*Mad keen*. A regular nut!'"'"

**Funk Stick:** "'That chap Coverdale is a bit of a "*funk stick*.'"'"

**Cutting it rather fine:** "'Cutting it rather fine, weren't you,' said I, with a tremor of relief in my voice. 'Time enough,' said the chief constable."

**Bled for the simples:** "'You ought to be bled for the simples, Frederick,' said our hostess."

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EDITOR CORRECT ENGLISH:

I am taking your magazine at present, and am very much interested in it. An expression has come to my notice, and will you please tell me whether it is correct or not, and why.

This is the way it was given:

"Here are two papers *more*."

Some one corrected it by saying:

"Here are two *more* papers."

I thought the former correct, but believe both are.

AN INTERESTED SUBSCRIBER.

Answer.—*More* is an adjective in each sentence, meaning *additional*; *in addition*. It may be placed before or after the noun, or even in the predicate.

I thank you for your interest.

See Maude Adams.

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EDITOR CORRECT ENGLISH:

Does one go to see Maude Adams in "The Little Minister," or to hear her in "The Little Minister"? Have I heard the opera, "Parsifal"? Very truly yours,

A SUBSCRIBER.

Answer.—Either "see" or "hear" may be used in these constructions.

## Style

By FREDERICK S. BAKER

More than a century and a half ago, there lived a great soul in the body of a poor Frenchman named Nicholas Boileau, and this humble writer gave to the world the sanest, soundest advice on the formation of a correct style to be found in the world of literature and letters.

Think of it—he was feeble of body, and in the later years of his life he was deaf and almost speechless, but despite all these physical drawbacks he found in writing all the charm of a brilliant and ingenious game, and he became famous. "He was no genius, but no writer unendowed with genius has ever so influenced literature, as did Boileau," says a writer reviewing his work, in the *World's Best Literature*.

"Then, too, he had something *definite to say*—as all of his work consistently testifies. His 'Art of Poetry,' modeled after Horace's work of that name, offers us the theory of poetic composition (and is applicable to prose). A modern poet's definition of poetry, 'the heat and height of sane emotion,' would have been unintelligible to Boileau. Deficient in imagination, he always saw life on its material side—so his poetry is sensible, clear argument in exquisitely careful metre.

"His great strength lay in a taste which *recognized harmony and fitness instinctively*. To us his quality is best translated by the dainty, perfect couplets of his imitator, Pope. His talent, essentially French in its love of effect and classification, has strewn the language with clever saws, and his works have been studied as authoritative models by generation after generation of students.

"Above all, Boileau demands *truth in subject*, and the *conscientious workmanship* which finds the most suitable form of expression. Boileau held that, without a method resulting in *unity, clearness, and proportion*, there is no *Literature*."

### ADVICE TO AUTHORS.

(From "The Art of Poetry.")

There is a kind of writer pleased with sound,  
Whose fustian head with clouds is compassed round—

No reason can disperse them with its light;  
Learn then to think, ere you pretend to write.  
As your idea's clear or else obscure,  
The expression follows, perfect or impure;  
What we conceive with ease we can express;  
Words to the notions flow with readiness.

Observe the language well in all you write,  
And swerve not from it in your loftiest flight.  
The smoothest verse and the exactest sense  
Displease if uncouth language give offense;  
A barbarous phrase no reader can approve;  
Nor bombast, noise, or affectation love.  
In short, without pure language, what you write  
Can never yield us profit or delight.

Take time for thinking; never work in haste;  
And value not yourself for writing fast;  
A rapid poem, with such fury writ,  
Shows want of judgment, not abounding wit.  
More pleased we are to see a river lead  
His gentle streams along a flowery mead,  
Than from high banks to hear loud torrents roar,  
With foamy waters, on a muddy shore.  
Gently make haste, of labor not afraid;  
A hundred times consider what you've said;  
Polish, repolish, every color lay,  
And sometimes add, but oftener take away.

'Tis not enough, when swarming faults are writ,  
That here and there are scattered sparks of wit;  
Each object must be fixed in the true place,  
And differing parts have corresponding grace;  
Till, by a curious art disposed, we find  
One perfect whole of all the pieces joined.  
Keep to your subject close in all you say,  
Nor for a sounding sentence ever stray.

The public censure for your writings fear,  
And to yourself be critic most severe;

\* \* \* \* \*

"Nicholas Boileau"—Despraux.

"Learn then to think ere you pretend to write," and that calls to mind certain lines from Thoreau's writings: "A man receives only what he is ready to receive, whether physically, or intellectually, or morally, as animals conceive their

kind at certain seasons only. We hear and apprehend only what we already half know. If there is something which does not concern me, which is out of my line, which by experience or by genius my attention is not drawn to, however novel and remarkable it may be, if it is spoken, I hear it not, if it is written, I read it not, or, if I read it, it does not detain me. Every man thus *tracks himself* through life, in all his hearing and reading and observation and travelling. His observations make a chain.

"If the writer would interest readers, he must report so much life, using a certain satisfaction always as a *point d'appui*. However mean and limited, it must be a genuine and contented life that he speaks out of. His readers must have the essence or oil of himself, tried out of the fat of his experience and joy. \* \* \* It would be a true discipline for the writer to take the least film of thought that floats in the twilight sky of his mind for his theme, about which he has scarcely one idea (that would be teaching his ideas how to shoot), make a lecture on this, by assiduity and attention get perchance two views of the same, increase his stock of knowledge, clear a new field instead of manuring the old—we seek too soon to ally the perceptions of the mind to the experience of the hand, to prove our gossamer truths practical, to show their connection with every-day life (better show their distance from every-day life), to relate them to the cider mill and the banking institution. \* \* \* That way of viewing things you know of, least insisted on by you however, least remembered, take that view, adhere to that, insist on that; see all things from that point of view. \* \* \* Do not speak for other men; think for yourself. You are shown as in a vision the kingdoms of this world, and of all the worlds, but you prefer to look in upon a puppet show. Though you should speak but to one kindred mind in all time, though you should not speak to one, but only utter aloud, that you may the more completely realize and live in the idea which contains the *reason of your life*, that you may build yourself up to the height of your conceptions, that you may remember your creator in the days of your youth, and justify his ways to man, that the end of life may not be its amusement."

Now then, what is it that impresses the fore-going upon your mentality? Is it not the "something to say—worth saying?" Can you doubt the

sincerity, the real life message in these lines? Is it not the harmonious expression of that perfect unity which rests and cheers and ennobles. That is *style*. Thoreau hit the nail on the head when he wrote: "I am disappointed by most essays and lectures. I find that I had expected the authors would have some *life*, some very private experience to report, which would make it comparatively unimportant in what style they expressed themselves, but commonly they have only a talent to exhibit. The new magazines which all had been expecting may contain only another love story, as naturally told as the last, perchance, but without the slightest novelty in it. It may be a mere vehicle for Yankee phrases. \* \* \*"

"Our Golden Age must after all be a pastoral one; we would be simple men in ignorance, and not accomplished in wisdom. We want great peasants more than great heroes. The sun would shine along the highways to some purpose, if we would unlearn our wisdom and practice illiterate truth henceforth. \* \* \* Let us grow to the full stature of our humbleness ere we aspire to be greater—It is great praise in the poet (Virgil) to have made husbandry famous. "In the cool spring, when cool moisture from the hoary mountains flows,

"And the mouldering clod is dissolved by the zephyr,

"Then straightway let the bull with deep-pressed plow begin

"To groan, and the share, worn by the furrow, to shine."—Georg I, 43.

"Winter"—Thoreau.

Take another style—essentially modern in the following extract from "The Unknown Isle," by Pierre De Coulevain.

"The various features which are so characteristic of the Anglo-Saxon and the Frenchman are to be found in their language. The English language is not euphonious, and it has no modulations. Its beauty is in its force of expression and in its richness. Its grammar is simple. Its syntax, which is somewhat heavy, gives extremely graphic effects. Take, for instance, the words, 'Two foam-covered horses——' The expression is not graceful, but when my eye and my thoughts arrive at the word 'horses,' they see them covered with foam, and the impression is most vivid.

"The verb is the soul of the English language. Its variations and its shades of force are all given with the verb. It affirms by means of auxiliaries which express obligation, will-power, etc.: 'shall, will, can, must,' etc. It affirms with emphasis by the help of a verb of action, 'to do.' 'I do like this' is very different from our translation, 'j'aime ceci.' The double affirmative gives great force to the sentence. Its present participles are transformed into substantives, such as 'your doing, your being,' and these substantives which affirm have a vigor of expression for which there is no equivalent in French. We can say, 'Votre manière d'agir, votre manière d'être,' but this is not the same thing.

"The study of English is an education in itself. It has no shades, but it has tones. Its meaning cannot be mistaken, it cannot attenuate anything. It makes coarseness, vulgarity, lying, a breach of faith, stand out in a way which renders them all odious. When anyone once says, 'I will—,' it is difficult to go back on the words, as the person has willed to do the thing. The English language with its constant abbreviations makes us feel the value of time, it urges us on to action, it hastens us toward progress. Its slang words are remarkably graphic. The English and the Americans manufacture the words they need; the latter invent fresh ones every day. The selection is quite natural; those that are good stay, the others disappear. As soon as the bicycle was invented, there was a verb 'to bicycle.' It was the same for the automobile. This was first called a 'motor,' and there is now the verb 'to motor.'

"English is not the language for passion, but for human comradeship. It is the language for business, for sports, for virile thought, for philosophy, for humour, spirituality, and for the Bible. It is the language of nursery rhymes and of Shakespeare. Its vocabulary has words for painting, the splendours of the East. It is above all a marvellous instrument of progress and of civilization.

"The French language is not so melodious as Italian, but foreigners like listening to it. Its orthography may be somewhat subtle and complex, but its syntax is admirable as regards logic and simplicity. The French of our great writers has a wonderful firmness. A sort of light emanates from it which strikes both the eyes and the mind, and our great writers know all that it

costs them to produce that light. In spite of its poverty, the French language is refined and elegant. Like a veritable *grande dame*, it can make coarseness less coarse, and ugliness less ugly. It is not the language of love and passion, but of the soul and of sentiment. It also is the language of the intellect, of science. It possesses infinite shades and resources. No language is more difficult to handle; it is both a torture and a joy. Certain writers, at one time, endeavored to disturb its beautiful, limpid water with strange words, but they did not succeed. Its genius kept it pure and clear. Another danger is threatening it now. Its high priests have the right to give it *legitimate words*, but they are not very zealous in doing this. They love it in rather too platonic a way. They are making literature, but they are unacquainted with life. They do not notice that the ward they have in charge is gnawing its bit. As a matter of fact, it needs new words, red blood, in order to escape archaism, to be in the movement, and to be propagated. Like all children who are too strictly guarded, it takes from wherever it can what it is not allowed to have. When it comes out with a few neologisms, its guardians overwhelm it with their disdain, and speak contemptuously of 'modern jargon.' A living jargon, though, is surely better than a dead language. I am quite sure, nevertheless, that the French language will never fall into archaism, as that would be its death, nor yet into vulgarity, which would be its decadence. Its genius will once more save it.

"I was glancing to-day at the English, German, Russian, French, Italian, and Spanish newspapers spread out in an orderly way in the reading room of this hotel. All these written languages have different expressions. German, with its endless capitals and its letters written close together, has something hard and aggressive about it, it seems to *scratch* the eyes. I cannot find any other way to express the impression it gave me. Russian seems like an inextricable medley. Italian and Spanish have a dignified, classical look, but they seem to belong to another epoch. English, so evidently masculine, and French, evidently feminine, with their distinct, simple letters, are quite twentieth century. They are agreeable to look at, congenial, as it were. The two races which have created these instruments must possess elements of duration and of supremacy, unless I am very much mistaken."

This chapter is full of information and the easy, racy style has the added advantage of being clear analysis of two great languages. It gives one new "points of view" and is strictly high-class English. The book should be read to be fully appreciated.

It is the fashion at the present time to invest the works of certain French writers with the halo which comes with death and book selling, but we have in America many writers whose style and descriptive power equals anything written by these much vaunted outlanders. Among the writers whose fiction style is replete with beauty and simplicity, we find Holman Day, author of "The Red Lane," and Jack London, in that one great work of descriptive, pulsing fiction, "Martin Eden." Lack of space forbids more than mere indication, in a brief way, of the many excellencies of each and the reader is referred to the works named for study in lucidity. In the last chapter of the first named work, the author describes a marriage in Acadia.

"June came to Attegat once more, swinging her censers of purple haze above the domed hills and over the twinkling river. June laughed that year. June rioted in masses of herbage on the alluvial meadows where the floods had dumped the rich new soil. The people of the border laughed, too, for joy had been born out of sorrow, good-fortune out of tribulation.

"Patiently, justly, sympathetically, three earnest men were distributing the lands to the settlers; and Norman Aldrich was that one of the three who was most exalted in the minds of a thankful people. \* \* \*

"'Yes,' admitted Evangeline, her cheeks rosy, 'he has a wonderfully happy look. Everybody seems to be happy to-day.'

"'Ah, Mam'selle,' returned the madame archly, 'when Love has scrubbed the looking-glass of life all so clean and bright, you look into it on your wedding-day with a smile, surely the world must smile back!'

"She came to the blushing girl, put her motherly arm about her and led her toward the door.

"'You shall go into the garden now and sit and dream, for the dreams of the wedding-day are the sweetest dreams of all life. My hands shall do what is to be done within here. That will be my happiness, Mam'selle. You shall cut the roses and lay them in this basket so that they

may be ready when I come to the last task, for you shall come in to-night from under the stars to rest under the roses.' \* \* \* In the sacristy of the little parish church of Attegat there was a wedding that evening, just after the dusk had deepened and the purple shadows had faded from the domed hills. The little priest walked from the stone house, a new cassock dragging on his heels; and the patriarch walked with him, hands behind his back.

"In the dusk from Madame Ouillette's came Aldrich and Evangeline, and they met the little priest and the patriarch at the door of the sacristy, and the four went in together. There were no others. It had been planned that way. For the shadow of Vetal Beaulieu's death still hovered over their joy, and it seemed best to take only the few into their confidence. Their own hearts could ring the peal; their own souls could sing the songs.

"So they were married!

"The priest and the patriarch went back to the stone house.

"Hand in hand, the groom and the bride crossed the square to take the lane which led to the meadows beside the river. That bit of journey, in the glory of the stars of June, was to be their honeymoon trip; a few hours together in the peace of the meadows."

London's descriptive powers are at their greatest in "Martin Eden."

"And then he turned and saw the girl. The phantasmagoria of his brain vanished at the sight of her. She was a pale, ethereal creature, with wide, spiritual blue eyes and a wealth of golden hair. He did not know how she was dressed, except that the dress was as wonderful as she. He likened her to a pale gold flower upon a slender stem.

"No, she was a spirit, a divinity, a goddess; such sublimated beauty was not of the earth. Or perhaps the books were right, and there were many such as she in the upper walks of life. She might well be sung by that chap Swinburne. Perhaps he had had somebody like her in mind when he painted that girl, Iseult, in the book there on the table. All this plethora of sight, and feeling, and thought occurred on the instant. There was no pause of the realities wherein he moved. He saw her hand coming out to his, and she looked him straight in the eyes as she shook hands, frankly, like a man. The women

he had known did not shake hands that way. For that matter, most of them did not shake hands at all. A flood of associations, visions of various ways he had made the acquaintance of women, rushed into his mind and threatened to swamp it. But he shook them aside and looked at her. Never had he seen such a woman. The women he had known! Immediately, beside her, on either hand, ranged the women he had known. For an eternal second he stood in the midst of a portrait gallery, wherein she occupied the central place, while about her were limned many women, all to be weighed and measured by a fleeting glance, herself the unit of weight and measure.

"He had succeeded in making her talk, and while she rattled on he strove to follow her, marvelling at all the knowledge that was stowed away in that pretty head of hers, and drinking in the pale beauty of her face. Follow her he did, though bothered by unfamiliar words that fell glibly from her lips and by critical phrases and thought-processes that were foreign to his mind, but that nevertheless stimulated his mind and set it tingling.

"Here was intellectual life, he thought, and here was beauty, warm and wonderful as he had never dreamed it could be. He forgot himself and stared at her with hungry eyes. Here was something to live for, to win, to fight for—ay, and die for. The books were true. There were such women in the world. She was one of them. She lent wings to his imagination, and great, luminous canvases spread themselves before him, whereon loomed vague, gigantic figures of love and romance, and of heroic deeds for woman's sake—for a pale woman, a flower of gold. And through the swaying, palpitant vision, as through a fairy mirage, he stared at the real woman, sitting there and talking of literature and art.

"It was an intellectual function, too. His mind was stirred. He had heard words spoken that were meaningless to him, and other words that he had seen only in books and that no man or woman he had known was of large enough caliber to pronounce. When he heard such words dropping carelessly from the lips of the members of this marvellous family, he thrilled with delight. The romance, and beauty, and high vigor of the books were coming true. He was in that rare and blissful state wherein a man sees

his dreams stalk out from the crannies of fantasy and become fact.

"He was remarkably susceptible to music. It was like strong drink, firing him to audacities of feeling,—a drug that laid hold on his imagination and went cloud-soaring through the sky. It banished sordid fact, flooded his mind with beauty, loosed romance and to its heels added wings. \* \* \*

"He caught her spirit of antagonism and strove to divine the message that her hands pronounced upon the keys. Then he dismissed the thought as unworthy and impossible, and yielded himself more freely to the music.

"The old delightful condition began to be induced. His feet were no longer clay, and his flesh became spirit; before his eyes and behind his eyes shone a great glory; and then the scene before him vanished and he was away, rocking over the world that was to him a very dear world. The known and the unknown were commingled in the dream—pageant that thronged his vision. He entered strange ports of sun-washed lands, and trod market-places among barbaric peoples that no man had ever seen. The scent of the spice islands was in his nostrils as he had known it on warm, breathless nights at sea, or he beat up against the south-east trades through long tropic days, sinking palm-tufted coral islets in the turquoise sea ahead. Swift as thought the pictures came and went."

"He was a harp; all life that he had known and that was his consciousness was the strings; and the flood of music was a wind that poured against those strings and set them vibrating with memories and dreams. He did not merely feel. Sensation invested itself in form and color and radiance, and what his imagination dared, it objectified in some sublimated and magic way. Past, present and future mingled; and he went on oscillating across the broad, warm world, through high adventure and noble deeds, to Her—ay, and with her, winning her, his arm about her, and carrying her on in flight through the empery of his mind."

"And she, glancing at him across her shoulder, saw something of all this in his face. It was a transfigured face, with great shining eyes, that gazed beyond the veil of sound and saw behind it the leap and pulse of life and the gigantic phantoms of the spirit. She was startled. The raw,

stumbling lout was gone. The ill-fitting clothes, battered hands, and sun-burned face remained; but these seemed the prison-bars through which she saw a great soul looking forth, inarticulate and dumb because of those feeble lips that would not give it speech."

"He had met the woman at last—the woman that he had thought little about, not being given to thinking about women, but whom he had expected, in a remote way, he would some time meet. He had sat next to her at table. He had felt her hand in his, he had looked into her eyes and caught a vision of a beautiful spirit;—but no more beautiful than the eyes through which it shone, nor than the flesh that gave it expression and form. He did not think of her flesh as flesh—which was new to him; for of the women he had known that was the only way he thought. Her flesh was somehow different. He did not conceive of her body as a body, subject to the ills and frailties of bodies. Her body was more than the garb of her spirit.

"It was an emanation of her spirit, a pure and gracious crystallization of her divine essence. This feeling of the divine startled him. It shocked him from his dreams to sober thought. No word, no clew, no hint of the divine had ever reached him before. He had never believed in the divine.

"He had always been irreligious, scoffing good-naturedly at the sky-pilots and their immortality of the soul. There was no life beyond, he had contended; it was here and now, then darkness everlasting. But what he had seen in her eyes was soul—immortal soul that could never die. No man he had known, nor any woman, had given him the message of immortality. But she had. She had whispered it to him the first moment she had looked at him. Her face shimmered before his eyes as he walked along,—pale and serious, sweet and sensitive,—smiling with pity and tenderness as only a spirit could smile, and pure as he had never before dreamed purity could be. Her purity smote him like a blow. It startled him. He had known good and bad; but purity as an attribute of existence had never entered his mind. And now, in her, he conceived purity to be the superlative of goodness and of cleanness, the sum of which constituted eternal life.

"And promptly urged his ambition to grasp at eternal life. He was not fit to carry water for

her—he knew that; it was a miracle of luck and a fantastic stroke that had enabled him to see her and to be with her and talk with her that night. It was accidental. There was no merit in it. He did not deserve such fortune. His mood was essentially religious. He was humble and meek, filled with self-disparagement and abasement. In such frame of mind sinners come to the penitent form. He was convicted of sin. But as the meek and lowly at the penitent form catch splendid glimpses of their future lordly existence, so did he catch similar glimpses of the state he would gain by possessing her. But this possession of her was dim and nebulous, and totally different from possession as he had known it. Ambition soared on mad wings, and he saw himself climbing the heights with her, sharing thoughts with her, pleasuring in beautiful and noble things with her. It was a soul-possession he dreamed, refined beyond any grossness, a free comradeship of spirit that he could not put into definite thought. He did not think it. For that matter, he did not think at all. Sensation usurped reason, and he was quivering and palpitant with emotions he had never known, drifting deliciously on a sea of sensibility where feeling itself was exalted and spiritualized and carried beyond the summits of life."

In marked contrast with the direct, word-picture style of the last writer, we now turn to the very antipode in rambling, indefinite style affected by many writers, and exemplified by the opening chapter from "The Ambassadors," by Henry James.

"Struther's first question, when he reached the hotel, was about his friend; yet on his learning that Waymarsh was apparently not to arrive till evening he was not wholly disconcerted. A telegram from him bespeaking a room 'only if not noisy,' with the answer paid, was produced for the inquirer at the office, so that the understanding that they would meet at Chester rather than at Liverpool remained to that extent sound. The same secret principle, however that had prompted Strether not absolutely to desire Waymarsh's presence at the dock, that had led him thus to postpone for a few hours his enjoyment of it, now operated to make him feel that he could still wait without disappointment. They would dine together at the worst, and with all respect to dear old Waymarsh—if not even, for that matter, to himself—there was little fear that in the

sequel they should not see enough of each other. The principle I have just mentioned as operating had been, with the most newly disembarked of the two men, wholly instinctive—the fruit of a sharp sense that, delightful as it would be to find himself looking, after so much separation, into his comrade's face, his business would be a trifle bungled should he simply arrange that this countenance should present itself to the nearing steamer as the first 'note' for him, of Europe. Mixed with everything was the apprehension, already, on Strether's part, that it would, at best, throughout, prove the note of Europe in quite a sufficient degree."

"That note had been meanwhile—since the previous afternoon, thanks to this happier device—such a consciousness of personal freedom as he had not known for years; such a deep taste of change and of having, above all, for the moment, nobody and nothing to consider, as promised already, if headlong hope were not too foolish, to color his adventure with cool success," etc., etc. ad lib.

These extracts indicate the variant styles, which the reader will do well to study, bearing in mind that style is the harmonious blending of personality and message. The advice of Boileau will serve as an excellent guide to the writer.

## Misuse of Words in the Law

Editor's Note:—An exchange magazine, "The Docket," contains the following:

Those who look to the law profession for a livelihood may "thank their lucky stars" that the average layman, disregarding "precept upon precept," stumbles on in the misuse of the English language, since such misuse, exemplified in homemade contracts, deeds, and wills, affords much litigation, with attending fees. But words are the lawyer's and the judge's tools, and, if either does not know how to use them, he endangers his own success and the interests of those depending upon his acts and judgment. "Here one poor word a hundred clinches makes." Three faults frequently found in language used in the law are tautology, prolixity, and the use of inappropriate words. All three of them discredit the offender intellectually to a greater or less extent; but the last mentioned is the most grievous, in that it frequently results in disastrous litigation, especially in cases of contracts, deeds, and wills. To illustrate: Mathews in his "Words: Their Use and Abuse," tells of an English woman, who, desiring to leave her clothing, etc., to a servant, described them in her will as "personalty," and unwittingly included in her bequest nearly \$50,000.

"Words and Phrases Judicially Defined," with its 135,000 definitions, is a monument to litigation which has resulted from the inaccurate use of the English language in contestable forms. Many of the following examples of misused words have been found by the writer in briefs and opinions filed in courts of last resort:

Real estate is not "bequeathed"; personalty is not "devised"; and a testamentary donee of personalty is not a "devisee."

One's main calling is not his "avocation," and his secondary occupation is not a "vocation."

"Balance" is improperly used to denote the "remainder" of a thing when part is taken away.

A "depository" is one with whom a thing is deposited; a "depository" is a place of deposit.

"Party" is not a synonym of "person"; its meaning being restricted to one who participates in a cause, action, contract, etc.

"Providing" is often improperly used as a conjunction, instead of "provided."

"Deceased" is commonly misused to designate a decedent, though not authorized by the dictionaries as a noun.

When properly used, "vender" implies a sale of real estate, and "seller" a sale of personalty. The best usage approves "buyer" as designating one who acquires personalty, and "purchaser" as designating one acquiring real estate, rendering "vendee" obsolescent.

Some appellate opinions recite that the "case" is affirmed or reversed, when obviously "judgment," "decree," or "order" is meant.

A lienor is one who holds, and not one who creates, a lien.

"Elect" implies a vote, generally popular, though sometimes more restricted, and is not synonymous with "appoint," or other modes of filling positions.

"Marital" is properly applied only to the husband's relation, while "matrimonial" may be used respecting him or the wife, or the marriage relation generally.

"Seller's lien" is frequently misused to denote the interest of a seller of chattels under a contract reserving title until payment of the price.

"Per," being a Latin preposition, is properly joined with Latin words only: "per diem," or "for a day"; "per annum," or "for a year."

One migrating from a country is an "emigrant"; one migrating into a country is an "immigrant."

"Appellant" and "appellee" should not be used to denote parties to a writ of error.

A decision may "conflict" with a decision of a co-ordinate or independent court, but cannot "overrule" it.

"Et al.," though brief, is ambiguous, in that it does not indicate whether "and another" or "and others" is meant. "Et als." is a mongrel, being Latin on its mother's, and English on its father's, side. In one state appellate court "etc." is required to do the duty of "and another" and "and others" in the title of cases.

Property is not divided "between" several persons, but "among" them.

An offer to do an act is a "proposal," and not a "proposition."

Money is "lent," and not "loaned."

An utterance by word of mouth is "oral," while anything written or spoken in words is "verbal."

A judgment may be for "more than," but not "over," a particular sum.

"Plead" is improperly used in the past tense.

"Relative" is better than "relation," in speaking of one's kindred.

A bill of sale of "my black and white horses" does not transfer all black or all white horses, while a bill of sale of "my black and my white horses" does.

An appellate judge recently held that, where a penal statute mentions acts disjunctively as constituting an offense, any "and" all of such acts might be charged conjunctively, whereas he clearly meant to say "any or all." Confusion of the little words "or" and "and" in statutes and contracts has furnished the basis of many legal controversies.

"Accused" is more appropriate than "defendant," in speaking of one charged with an offense, in that it implies a criminal case.

In statements of facts on appeal, identity of the parties is frequently obscured by referring to appellant in one place as appellant, in another as plaintiff; to defendant as accused, and in another as Jones, or whatever his surname may be.

The chief evils of Tautology, and his half-brother, Prolixity, lie in the lengthening of their sentences, and the consequent tendency to obscure the idea intended to be conveyed. As Southey says: "If you would be pungent, be brief; for it is with words, as with sunbeams, the more they are condensed, the deeper they burn." And as another has said: "He that uses many words in explaining a subject doth like the cuttle-fish hide himself for the most part in his own ink."

Here are some common tautological blunders gleaned from the opinions of the appellate courts: "Conspire together," "verdict of the jury," "oral testimony," "instructions to the jury," "findings of fact," "testimony of witnesses," "conveyed away."

The following are very common examples of prolixity, to be found in briefs and judicial opinions:

"Notwithstanding the fact," for "though." "The court gave an instruction to the effect that," for "the court charged that." "A statute making it the duty of the land commissioner," for "a statute requiring the land commissioner." "Guilty of negligence," for "negligent." "In pursuance of the provisions of," for "under." "A man by the name of," for "a man named." "A contract for the construction of," for "a contract to construct." "An instruction was requested and refused," for "an instruction was refused." "For the purpose of," for "to." "By reason of which," for "whereby." "By reason of the fact that," for "because" or "since."

#### Here and There.

In the use of legal terms the German lawyer's gain in a saving of number of words over our equivalent expressions seems to be lost in multiplication of syllables in the words used by him. For example, he says "Zurückbehaltungsrecht" for "right of lien" and "gesamtgutsverbindlichkeiten" for "liabilities of common property." What an awful word he must have as an equivalent for our "imprescriptibility."

THE DOCKET.

## Correct English for the Beginner and the Foreigner

### Should and Would

General Rule.—“Should” and “would” follow in the main the rules of “shall” and “will,” with some special uses of their own. When there is no controlling influence from without, “should” in the first person and “would” in the second and the third express simple contingent futurity, condition beyond the control of the will.

2. “Should” in the first person expresses plan, and in all three persons, propriety or subjunctive futurity.

3. “Would” in the first person expresses determination, resolution, and in all three persons, willingness or custom.

#### DRILLS.

##### Contingent Futurity and Plan.

###### Should.

If he were to invite me, I *should* go. (Contingent futurity and plan.)

If he were to invite you, I suppose that you *would* go. (Contingent futurity.)

If she were to invite him, I suppose that he *would* go. (Contingent futurity.)

If I were to hear from her this afternoon, I *should* go. (Contingent futurity and plan.)

If I were going abroad, I *should* study French. (Contingent futurity and plan.)

I *should* call if I were you. (Contingent futurity and plan.)

I *should* not hesitate to say so if I were in your place. (Contingent futurity.)

I *should* object to her going, if I were you. (Contingent futurity.)

I *should* go to New York next week, if I had the money. (Contingent futurity and plan.)

##### Condition Beyond the Control of the Will.

If I were to eat this, I *should* be ill.

If you were to eat this you *would* be ill.

If he were to eat this, he *would* be ill.

I *should* like to see you.

You *would* like her and so *would* he.

I *should* like to say a few words.

I *should* like to speak with you.

You *would* like her if you knew her.

He *would* like her if he knew her.

I *should* be pleased to meet her.

I *should* be pleased to see you.

I *should* like to address the convention.

I *should* like to be a writer.

I *should* not like to be she.

I *should* not like to be he.

I *shall* be obliged to go.

I *should* be much obliged to you, if you would do so.

Note that in all the foregoing sentences, when it is correct to use *should* in the first person (*I, we*), it is correct to use *would* in the second and the third (*you, he, they*).

#### Should and Ought.

The specific use of “should” is to express *propriety* or *expediency*, but it is often used in a stronger sense to express duty. Thus, in strict usage, we should say, “Children *ought* to obey their parents.” (Moral obligation.) “Children *should* be seen and not heard.” (Propriety.)

I know that I *should* not do so. (Propriety.)

Children *ought* to obey their parents. (Duty.)

You *should* always arrange your hair in that way. (Propriety.)

You *ought* not to treat your sister so unkindly. (Duty.)

You *should* call on your friends more frequently. (Propriety.)

You *ought* to assist your parents. (Propriety.)

#### Subjunctive Futurity.

##### Should.

If he *should* come, we should go.

If you *should* come, I should go.

If I *should* do that, you would not forgive me.

#### Determination, Willingness, Custom.

##### Would.

I *would* never consent. (Determination.)

I *would* not do that under any circumstances. (Determination.)

I *would* not give him one cent. (Determination.)

When I was a child, I *would* sit and dream for hours at a time. (Custom.)

When he was a boy, he *would* always run to school. (Custom.)

I *would* do this for you, certainly. (Willingness.)

I know that he *would* do this if you were to ask him. (Willingness.)

You *would* do this for me I know and so *would* he. (Willingness.)

I know that he *would* do this with pleasure. (Willingness.)

### The Auxiliary in Interrogative Sentences.

The same rule obtains as in *shall* and *will*.

### DRILL.

Sister—I *shall* go East. (Simple futurity.)

Interrogation.—Did you say that you *should* go East?

Sister—I *will* do that for you. (Promise or willingness.)

Interrogation.—Did you say that you *would* do that for me?

She—I *shall* not go to town to-day. (Simple futurity.)

Interrogation.—Did you say that you *should* not go to town to-day?

Did she say that she *should* not go to town to-day?

Sister—I *will* call for you when I go. (Promise or willingness.)

Interrogation.—Did you say that you *would* call for me?

Did she say that she *would* call for me?

He—I *shall* not go to town.

Did you say that you *should* not go to town?

Interrogation.—Did he say that he *should* not go to town?

He—I *will* get it for you. (Promise or willingness.)

Interrogation.—Did he say that he *would* get it for me?

Did you say that you *would* get it for me?

Sister—I think that I *shall* go. (Doubtful futurity.)

Interrogation.—Did you say that you thought you *should* go?

Did she say that she thought she *should* go?

Sister—He thinks that he *shall* go. (Doubtful futurity.)

Interrogation.—Did he say that he thought he *should* go?

Do you think that you *shall* go?

### WORDS AND THEIR MEANINGS.

#### Optimism, Pessimism, Meliorism.

*Optimism* (from the Latin *Optimus*, meaning *best*): The belief or disposition to believe that whatever exists is right or good in some inscrutable way, in spite of all observations to the contrary.

#### Optimist

An *optimist* is one who believes in the supremacy of good over evil.

#### Optimistic.

An *optimistic* creed implies an harmonious world.

*Pessimism* (from the Latin *Pessimus*, meaning *worst*; positive, *malus*, comparative *pejor*, superlative, *pessimus*): The doctrine that the development of the universe has such a law that it must ultimately reach, or at least tend toward the same non-existence from which it sprang.

This doctrine has been associated with the feeling that existence is in itself an evil. A *pessimist* is one who is disposed to see only the darkest side of life.

*Meliorism* (from the Latin, *melior*, meaning *better*; positive *bonus*; comparative *melior*; superlative, *optimus*) *melyo-rizm*.

(1) The improvement of society by regulated practical means: opposed to the passive principle of both *pessimism* and *optimism*.

*Meliorism*, instead of an ethical, is a dynamic principle. It implies the improvement of the social condition through cold calculation, by the adoption of indirect means. It is not content merely to alleviate present suffering, it aims to create conditions under which no suffering can exist.  
—Ward.

(2) The doctrine that the world is neither the worst nor the best possible, but that it is capable of improvement; a mean between theoretical pessimism and optimism.  
—Sorley.

*Meliorist*, (me-lyo-rist) one who accepts the practical or theoretical doctrine of *meliorism*.

"In her general attitude toward life, George Eliot was neither optimist nor pessimist. She held to the middle term, which she invented for herself, of *meliorist*; she was cheered by the hope and by the belief in the gradual improvement of the mass."

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# Correct English

## How to Use It

Edited by JOSEPHINE TURCK BAKER

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## “The World Does Not Require So Much to Be Informed As to Be Reminded”

### Models and Errors of English

From “THE UNKNOWN ISLE,” by Pierre de Coulevain

I have often heard it said in England that, from a social point of view, it is more easy to rise from the gutter than from the suburbs. *I always thought* this was the verdict of snobs, but at present, I quite understand it.

Note. “*I have* always thought,” is the required form, the simple past tense being correctly employed only when a specific time in the past is denoted by the context, as “*I thought yesterday.*”

The rites and ceremonies are the same . . . the tea with all kinds of dainties *accompanied by* strawberries and cream, and often champagne.

Note. “Accompanied *with*” is preferable, the present tendency being to apply *by* to a person or agent; *with*, to a thing; as, “*He was accompanied by his friend.*” “*His defeat was accompanied with dishonor.*”

“In a workshop of this kind in France, all eyes would have been turned on us, and we should *not only* have had looks, but smiles.”

Note. The construction should read, “We should have had *not only* looks, *but* smiles. *Not only . . . but* should precede the same parts of speech.

“*I fetched* her a chair out of my room, which was near, and she thanked me with the simplicity of a woman accustomed to society.”

Note. *Fetched* is correct when the meaning is *went and brought*. *Brought* is required when there has not been a “going.” In other words, *fetch* is equivalent to *go and bring*.

From “THE AMBASSADORS,” by Henry James.

### So far as and As far as

“This was interesting *so far as* it went.”

Note.—*So far as*, instead of *as far as*, is correct when the extent or degree is to be intensified.

### Possessive Case before the Gerund

“.....but the interest was affected by the young *man's* not *being* Chad.”

Rule.—The possessive case is required before the gerund (verbal noun).

### Aggravated

“And the rush, though both vague and multitudinous, had lasted a long time, protected, as it were, yet at the same time *aggravated*, by the circumstance of its coinciding with a stretch of decorous silence.”

Note.—*Aggravated* is nicely used in the sentence above to indicate that which is augmented, increased. *Aggravated* is carelessly employed in the sense of *irritate*, in such usage as “*His manners are very aggravating.*”

### Whether or no

“*Whether or no* he had a grand idea of the lucid, he held that nothing ever was in fact—for any one else explained.”

Note.—“*Whether or not*” is the required form.

\*See THE CORRECT WORD, *Past Tense*.

## Your Everyday Vocabulary—How to Enlarge It

THE GOLDEN RULE IN SPOKEN OR WRITTEN LANGUAGE.—USE THE WORD—  
ANGLO-SAXON OR LATIN DERIVATIVE—THAT WILL  
BEST EXPRESS YOUR MEANING

There is no reason why the speaker should not have the same comprehensive vocabulary as the writer. Choose words as you would your clothes, selecting some for their beauty, others for their richness, others for their general utility, always keeping in mind that, like one's garments, the words should be appropriate to the occasion. (From *How Can I Increase My Vocabulary?*)

### COMPLETE ALPHABETICAL LIST

Note.—The initial article in this series began in January, 1911.\*

#### **Elective.**

*Elective* (accent on *lec*) means selecting; depending on choice; bestowed by election; as, the presidential office is *elective*.

#### **Electorate.**

*Electorate* (e-lek-tor-ate; accent on *lek*) means the whole body of citizens entitled to vote.

This (responsibility) can only be secured by associating the *electorate* . . . . . with the direct distinct indorsement of acts of policy. —Lloyd.

#### **Electrolier.**

*Electrolier* (e-lek-tro-leer, accent on *leer*) a modern word corresponding to chandelier, and designating fixtures for electric lights.

#### **Eleemosynary.**

*Eleemosynary* (el-ce-mos-i-na-ri, accent on *mos*) means relating to charity or charitable donations; as, an *eleemosynary* institution.

#### **Elegiac.**

*Elegiac* (e-lee-ji-ak, accent on *lee*; or, el-e-ji-ak, accent on *ji*, *i* as in *mite*) means expressing sorrow, after the manner of an elegy.

*Elegiac* griefs, and songs of love.

—Mrs. Browning.

#### **Elegize.**

*Elegize* (el-e-gize, accent on *el*) means to lament, as, to *elegize* the passing of a great personage.

#### **Elemental.**

*Elemental* (accent on *men*) means rudimentary, pertaining to first principles; also, to the four elements of the material world.

"There came blazes of electricity with these detonations of pent-up *elemental* wrath such as I never conceived might have existed under any sky."

—Emerson Hough.

\* Now in volume form. "Your Every-Day Vocabulary: How to Enlarge It."

#### **Elephantine.**

*Elephantine* (el-e-fan-tin; accent on *fan*) means resembling an elephant, usually in size; hence, huge, clumsy. It also means made of ivory.

"He was of *elephantine* proportions."

#### **Eleutherian.**

*Eleutherian* (el-u-the-ri-an; accent on *the*, *e* as in *meet*) means liberal, giving freely.

And *eleutherian* Jove will bless their flight.

—Glover.

#### **Elfin.**

*Elfin* (accent on *el*) means relating to elves, mischievous sprites; as, an *elfin* tale.

#### **Elfish, Elvish.**

*Elfish* (el-fish, el-vish; accent on *el*) means elf-like, scarcely human; also, spiteful, peevish; as, an *elfish* manner.

#### **Elicit.**

*Elicit* (e-lis-it; accent on *lis*) means to draw out, evolve.

"His remarks *elicited* warm approval."

#### **Eligible.**

*Eligible* (el-i-ji-bl; accent on *el*) means desirable, qualified for a certain place.

"He was not *eligible* because of his youth."

#### **Eliminate.**

*Eliminate* (accent on *lin*) means to leave out as unimportant, remove.

"Modern enlightenment has almost entirely *eliminated* this custom."

#### **Elite.**

*Elite* (a-let, accent on *let*; *a* as in *mate*, *e* as in *meet*) means a choice body; the flower; as, the *élite* of society.

"I desire that the lectures shall appeal not only

to the small number of the *élite*, but to the people themselves."

**Elixir.**

*Elixir* (e-lik-ser, accent on *lik*) means anything that invigorates. An imaginary substance that was believed to have the power to prolong life; often used figuratively.

"The bracing mountain air acted like an *elixir*."

**Elongate.**

*Elongate* (e-long-gate; accent on *long*) means to draw out in length; as a wire *elongated* by a weight.

**Elucidate.**

*Elucidate* (e-lu-si-date; accent on *lu*, as in *mute*) means to make clear.

"Does not the record of the government help to *elucidate* the matter?"

**Elude.**

*Elude* (accent on *lude*) means to escape by artifice or dexterity; evade, baffle inquiry.

"The bandit *eluded* capture for several weeks."

**Elusive.**

*Elusive* (e-lu-siv; accent on *lu*) means hard to grasp; slippery.

"But lo! the *elusive* monsieur was not at his post at the piano."

**Elusory.**

*Elusory* (accent on *lu*) means misleading, fallacious; as, an *elusory* statement.

**Elutriate.**

*Elutriate* (accent on *lu*) means to purify in general.

"By this new system the air is *elutriated* as it enters the ventilators."

**Elysian.**

*Elysian* (e-liz (or lizh) -ian; accent on *liz*) means blessed; divinely happy.

"Sleep, tired eyes,

A long, sweet calm I bring:

*Elysian* prize,

For you is on the wing."

**Elysium.**

*Elysium* (e-liz (or lish) -ium; accent on *liz*) means in modern literature any place of exquisite happiness.

How sweet a thing it is to wear a crown

Within whose circuit is *Elysium*.

—*Shakespeare*.

**Emaciate.**

*Emaciate* (e-ma-shi-ate; accent on *ma*, as in *mate*) means to lose flesh gradually and become very thin.

"She had become greatly *emaciated* by her long illness."

**Emanate.**

*Emanate* (accent on *em*) means to flow out, to issue forth as from a source, and is used chiefly of intangible things.

"Shakespeare borrowed his plots from stories published in the language of the country from which they *emanated*."

**Emancipate.**

*Emancipate* (accent on *man*) means to set free.

"Let us *emancipate* our Presidents and remove insidious temptation from their path."

**Emasculate.**

*Emasculate* (e-mas-ku-late; accent on *mas*) means to weaken, to destroy the power of.

These measures, if not *emasculated* by amendment, will go a long way toward putting the public service of the State upon a business basis.

—*President Taft*.

**Embalm.**

*Embalm* (em-bam; accent on *bam*, *a* as in *far*) means to preserve from decay, literal or figurative; as, *embalmed* in memory.

**Embargo.**

*Embargo* (accent on *bar*) means a restraint or hindrance imposed on anything; as, to be placed under an *embargo* of silence.

**Embarrass.**

*Embarrass* (accent on *bar*; *a* as in *at*) means to hamper, disconcert, perplex.

"He withdrew in order that the President might not be *embarrassed*."

**Embellish.**

*Embellish* (accent on *bel*) means to adorn, to decorate.

"The garden at Nanking was *embellished* with live peacocks."

**Embitter or Imbitter.**

*Embitter* (accent on *bit*) means to make sad, malignant, morose. The word is rarely used in its literal sense, to make more bitter.

"Old age *embittered* by many sorrows had come upon him."

**Emblazon.**

*Emblazon* (accent on *bla*; *a* as in *ate*) means to set off with ornaments, conspicuously. Also, to sing the praises of.

"The marchers bore banners *emblazoned* with their watchword, 'Progress.'"

# Queries and Answers

Selected from the Editor's Daily Mail

## A Bitterly Cold Night.

EDITOR CORRECT ENGLISH:

Kindly state in your paper your opinion in the two following cases:

(1) Should we say it was a bitterly cold night, or a bitter cold night? I lean to the former.

(2) A person thanked me for some apples. In reply, I said: "You are welcome, very," meaning that "you are very welcome." Having inverted the words, in the first quotation, it afterward occurred to me that I should have said: "You are welcome, verily." Is this correct, and are "very welcome" and "welcome, verily," interchangeable terms?

Kindly give reasons in each case.

Respectfully yours,

LIVING TO LEARN.

Answer.—(1) both are correct.

In the first, the adverb *bitterly* modifies the adjective *cold*. In the second, the adjective *bitter* modifies the idea conveyed by both the noun and the adjective.

(2) *Verily* is an archaic or poetical form that is not employed in every-day usage.

## Messrs.

EDITOR CORRECT ENGLISH:

Please inform me whether the term *Messrs.* is of necessity used before a firm name ending with & Co.

A SUPERINTENDENT.

Answer.—Although *Messrs.* is a term of respect for which there seems to be no substitute, there is a growing tendency to omit it. Its presence is not so imperative as that of *Mr.* before the name of the person addressed. CORRECT ENGLISH favors the use of *Messrs.* whenever & Co. is employed.

## On Monday.

EDITOR CORRECT ENGLISH:

Kindly express an opinion in your magazine on the following:

To the Editor of the Herald:

Some time ago I asked the question why the preposition "on" should be so universally used in funeral notices. Thus, "Died *on* Monday,"

"funeral *on* Tuesday," "interment *on* Wednesday." Would it not be grammatical to say, "Died Monday," etc.?

A SUBSCRIBER.

Answer.—With the names of the days of the week and the months of the year, the presence of the preposition is in accordance with the best usage of the language. The preposition is omitted in such constructions as, He died last week; but it is supplied in the analysis.

## Les Misérables.

EDITOR CORRECT ENGLISH:

Will you please, in the next number of CORRECT ENGLISH give the correct pronunciation of the great novel of Victor Hugo, *Les Misérables*?

Thanking you for the help I have received from your good magazine, I remain,

A SUBSCRIBER.

Answer.—The pronunciation is *lay-me-zay-rabl* (last *a* as in *father*).

I thank you for your appreciation.

## Had Better.

EDITOR CORRECT ENGLISH:

Kindly inform me whether "had better" or "would better" is the correct expression to employ.

A SUBSCRIBER.

Answer.—"I *had better*" is incorrect according to the grammar of the language, but correct according to its usage; that is, the usage of cultured and educated speakers and writers. "I *had better*," and "I *had rather*," are changed forms of the old English, "I *had liefer* to;" but in modern usage they have undergone transformation.

"We were *liefer* die," was the Anglo-Saxon form, meaning *to me it would be dearer to die*; but from the time of Chaucer, "I *had liefer*" was the more common idiom; from 1550 to the present time, "I *had rather*" or "I *had better*."

"I *would better*" and "I *would rather*," have been urged by reformers as syntactical expressions, but the usage of the language is rather in favor of the idiom. "Had better" and "had best" are interchangeably used, and are equally correct. See *The Correct Word*, page 75.

**The Gerund or Verbal Noun.**

EDITOR CORRECT ENGLISH:

Will you kindly give in your magazine a complete exposition of the gerund? The subject is a difficult one for me.

A SUBSCRIBER.

Answer.—A gerund is the *name* of an *action*.

It is a *noun* with a verb capacity. It can be modified by an *adverb*, and it can take an *object*.

An ordinary noun cannot be modified by an adverb, nor can it take an object.

A *verb* is the only part of speech that can both take an *object* and be modified by an *adverb*. Therefore, we see that the gerund not only is a *noun*, but has some of the qualities of a *verb*. So we call it a verbal noun.

The gerund, or verbal noun, then, is not different from any other noun except that it always conveys the idea of *action*; in its verb nature it can be modified by an *adverb*, and it can take an *object*.

The gerund differs from the participle in that the participle is used only as a *modifier*, or as a *verb*, and never as a *noun*.

Some abstract nouns appear to be gerunds. But an abstract noun that ends in *ing* is always preceded by *the* and followed by *of*, so there is no danger of your confusing it with a gerund. (In the sentence that preceded this, *confusing* is a gerund. In its capacity as a noun, it is the subject of the preposition *of*, and is modified by the possessive pronoun *your*. In its verbal capacity, it takes the object *it*.)

**Spug.**

EDITOR CORRECT ENGLISH:

Can you tell me the origin of the word *Spug*?

A SUBSCRIBER.

We do not know who invented the sobriquet *Spug*. (Society for the Prevention of Useless Giving.) It seems to be a word, however, that has come to stay.

**Singular or Plural Verb; View to or of.**

EDITOR CORRECT ENGLISH:

Kindly answer the following questions in the next issue of CORRECT ENGLISH:

1. The party *is* or *are* divided.
2. The committee *is* or *are* divided in opinion.
3. The audience *shows* or *show* signs of weariness.
4. I should know what God and man *is* or *are*.

5. I am studying shorthand with a view *to* or *of* teaching it.

6. The machine was *to* or *for* this purpose.

7. He is a man of *excellent* or *splendid* talents.

8. *Purchase* or *buy* what thou hast no need of, and ere long thou wilt sell thy necessities.

9. *Purchase* or *buy* the truth and sell it not.—*Bible*.

I must say that I find your journal very interesting, and I expect to begin your Correspondence Course in the near future.

A SUBSCRIBER.

Answer.—In sentences 1, 2, and 3, the subjects are collective nouns. A collective noun may be either singular or plural. When plural, it always requires a plural verb. When singular, it requires a singular verb, unless special reference is made to the individuals represented by the noun, when it requires the plural verb. As a rule, the singular verb should be used unless some word is introduced to show that the reference is especially to the individuals represented by the collective noun; as "The party *are* all divided," etc. In your sentences, then, the singular form of the verb would be preferable. (See The Correct Word, page 32.)

4. *Are* is correct. The two words are considered separately.

5. We say "with *the* view of teaching" or "with a view *to*." See the Correct Word, also the Correct Preposition.

6. *For*.

7. Either *excellent* or *splendid* may be used, *splendid* being construed to mean brilliant.

8, 9. Use *buy* in conjunction with the word *sell*.

I thank you for your kind expressions of appreciation.

**Appendicitis.**

Answer.—A-pen-di-ci'tis ("i" in "ci" as "i" in "isle"; accent on "ci") is the pronunciation used by the best speakers.

Standard gives a second pronunciation of a-pen-di-ci'tis ("i" in "ci" as "e" in "see").

**Been.**

Answer.—Century gives both "ben" ("e" as in be) and "bin" ("i" as in it), giving precedence to the first pronunciation. Standard and International give the second pronunciation only.

## Models and Errors of English

Excerpts from "Real Conversations," by William Archer.

("Good rules may do much; with good models. far more.")

(1) Mr. Moore—*At last!* for years past you have promised to come and see me—you've come *at last*.

(2) W. A.—You were more accessible in The Temple—to me, at least. But what a pretty room you *have* here!

(3) Mr. Moore—I like a low ceiling. You are just *in time* to see the rooms, for I am leaving my flat and *going to* Ireland in less than a month.

(4) W. A.—What! You are really in earnest about that?

(5) Mr. Moore—I never *was* more in earnest. My duty takes me to Ireland. I *shall* miss Wood's concerts, and the opera, and the picture-galleries, and many friends. But when once you feel that a thing is wrong, you can't go on doing it.

(6) W. A.—That is an exalted view of human nature. But where is the crime in living in London?

(7) Mr. Moore—I am an Irishman, and, to adapt Tourgueneff's saying, Ireland can do *without* any one of us, but none of us can do *without* Ireland. But even *if I were not* Irish, I could not live in London any longer.

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### NOTES.

(1) *At last* is correctly used instead of *at length*. The former is used when *finality* is attained; that latter, when *continuance* is expressed.

(2) *Have*. *Got* is never used properly in conjunction with *have* to denote possession.

(3) *In time* is correctly used instead of *on time*. The latter is properly a railroad expression.

(4) *Going* is correctly used instead of *going to go*.

(5) "*I have never been* in more earnest," is the correct form, the perfect tense expressing time up to the present.

*Shall* is used in the *first* person to denote simple futurity; *will* in the *second* and *third*.

(6) *In* is used with the name of a large place; *at*, with the name of a small.

(7) *Without* is correctly used only when a preposition, as here.

*If I were*.—*Were*, instead of *was*, is used after *if* when a fact is not stated.

If you *come to think* of it, is it not strange how little our ideal of education has moved with the time? How immense have been the results of the past century of labor in the field of knowledge, which is the field of existence! The modern man of the best type has a grasp of the universe, of the globe, of the human race, its development, its history, its place in nature, that no one *could* possibly *possess* a hundred years *ago*. Now, that grasp ought to be specially characteristic of those who direct the national education, and their object ought to be to impart it to every *person* in proportion to the number of years that *he* is to remain at school. We are talking of boys who are *likely* to remain at school till they are nineteen, and perhaps after that *to go* to college.

*Ago* is correctly used of time long past; *since*, of recent time.

The noun *person* is singular, therefore the singular pronoun *he* is required, in agreement.

*Likely* is correctly used instead of *liable*. The former refers to a contingent event regarded as very probable; the latter, to a possible event regarded as disastrous.

*To go*. The preposition should be repeated when the intervening conjunction is preceded and followed by an infinitive and its object.

Imagine Shakespeare now alive, and attempting to read an English author of the nineteenth century. Take, for instance, one who cannot be accused of using eccentric or far-fetched terms—Macaulay. Shakespeare could not read a page or two of Macaulay's Essays *without* coming across words and phrases that would stagger him—over *each* of which he would have to pause for five or ten minutes before he could divine *its* meaning—so many objects, notions, and social customs that did not exist in Shakespeare's life-

time having come into being since, and *been provided*, necessarily, with names and verbal combinations enabling them to be talked of and written about familiarly. Each of the nouns and verbs unknown to Shakespeare must have been at one time or another a neologism. If, as each presented *itself*, purists had risen up against it, *declared* themselves "content with the English language," and *scourged* it out of the sacred confine, the English language would presently have become incapable of expressing the thoughts, or even *transacting* the daily business, of the nation. It is absurd to say of the rising tide of language, "Thus far *shalt* thou go, and no *further*." Of course, every one who writes or speaks English can, in a *greater* or *less* degree, influence the obscure process by which the ultimate acceptance or rejection of a new word is determined. But to set your face indiscriminately against all neologism is merely to renounce your right of influencing, however infinitesimally, the language of the future. For the language of the future will certainly not be the language of the present, *or* of any arbitrary date at which you have made up your mind that the power of assimilation, which has made English what it is, ought to cease and determine. The English language of next week will not be *absolutely* the same as the English language of this week.—From "Real Conversations," by William Archer.

*A greater.* The article is not repeated when several adjectives modify a noun provided they refer to but *one* object.

*Nor*, not *or*, is used as the correlative of *not* when an important alternative is introduced.

*Absolutely.* The word is used for emphasis, and should be employed sparingly. Two words are either the same, or *not* the same.

*Without* is correctly used as a preposition here.

*Each*, in the sense of *each one*, is singular, and requires the singular pronoun *its*.

*Having been provided.* The participle *having* is supplied in the analysis, in order to complete the meaning.

*Itself.* The reflexive pronoun is correctly used only in either a reflexive or an emphatic sense. *Itself* is reflexive here.

*Had declared; had scourged.* The auxiliary should be repeated where the principal verbs are not closely related.

*Of transacting.* The preposition is repeated when the expression after the conjunction is not very closely related to that which precedes it.

*Shalt (shall)* is correctly used in the second person to express determination.

*Farther* would have been preferable to *further*, as the idea of *extent in space* is conveyed by the use of the metaphor expressed in *tide*. *Farther* is the better word to use in expressing an additional *distance*; *further*, an additional *thought*.

## Words and Their Meanings

FROM "REAL CONVERSATIONS."

By William Archer.

### Amalgam.

"One situation will often be an *amalgam* of many real incidents."

(A mixture or compound.)

### Palimpsest.

"The human mind is a sort of *palimpsest*."

(A parchment manuscript which, after the writing upon it has been partially erased, is used again, the former writing being more or less discernible.)

### Asseverating.

I do not see that we are likely to improve the world by *asseverating*, however loudly, that black is white, or at least that black is but a necessary contrast and foil, without which white would be white no longer. That is mere juggling with a

metaphor. But my pessimism, if pessimism it be, does not involve the assumption that the world is going to the dogs, and that Ahriman is winning all along the line.

(Affirming or averring positively.)

### Robustious.

"I believe, indeed, that a good deal of the *robustious* swaggering optimism of recent literature is at bottom cowardly and insincere."

(Now obsolete.)

### Inherent.

"Whatever may be the *inherent* good or evil of life, it is certain that men make it much worse than it need be."

(Innate; inborn.)

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(Concluded on p. 72)

## The Real Art of Acting

By HENRY A. WITTE

Note:—This is the fourth article in the series.

Should the art of acting, as has often been asked, be based *altogether* on the reading of the lines, especially in the great or serious Shakespeare characters? Should the entire gamut of histrionism be played upon that one string? Positively, no. But we must insist, and with primary stress, that nine-tenths of the actor's art consists in the intellectual, forceful, purposeful, manipulating of the lines; and, furthermore, that the actor who pays little, or no attention to this matter, never can, and never will be, and never deserves to be, knighted with the title of artist. We must insist that the physical, the calisthenic, the theatric side of stage-personation is comparatively easy. That is the native side. Any person with a modicum of dramatic instinct—the only heirloom handed to us at our birth, can with a few hints, and a few weeks' training, herein appear to complete advantage. Any one that essays acting, and is unable to acquit himself creditably in this direction has no right on the stage. The elements of acting are not in him. He should abandon the stage and pursue some vocation that he can compass. To create an illusion, to walk, to sit, to stand, to leap, to look dashing and determined, in short, all that is necessary to conduct oneself in an actor-like manner, requires very little effort and drill. This is the stage side,—the side that actors, with but few exceptions, begin with, continue with, and end with. This is the side that makes small demands upon the acumen. This is the side,—and this side only—that our newspaper critics, our essayists—those vendors of injurious, fulsome adulation—swell into bumptious, log-rolling fustian. This is the side of uselessly harmful inflation.

The exclusive cultivating of this side hatches the lamentable conditions that, among the 85,000 American human stage accessories, there is scarcely one person entitled to the appellation of artist. Let me tell you why! They do not know how to read. They do not know how to squeeze out of their author's language the forceful, virile, vivid, natural, realistic brain-effect.

In what consisted Irving's art? Why was it admired? Why was Irving held up as our most illustrious buskinist of the last three decades? Was it voice, grace, stage-technique, muscularity,—was it any one or a combination of physical adjuncts? But the moment the words began "to speed"—as old Homer puts it—"from the hedge of his teeth," there was perceptible an artistic accomplishment,—an exhibition of real art, of which our present Melpominites are puerilely innocent.

Every word, every movement, despite its angularity—everything—despite its ungainliness—was propelled by a breath of intelligence,—by a correct, cut-and-dried, dressed-and-drawn analysis of the imagination, and which was, in consequence of its rarity, superbly and exhilaratingly refreshing. And whence this achievement? Why? Because Irving had studied his lines,—not *at* them. He knew the value of judicious pausing; of slurring the unimportant words; of proper emphasizing; of inflecting and modulating in a way so as to lift out his author's purpose, and of making it appear that, instead of speaking lines prepared for him, he spoke his own words as they came to him,—that is to say, instinctively.

In Sothorn and Marlowe and Mantell, as soon as Shakespeare's visaged words blow with bloom between their lips, we can tell at once that the lines are another's, conned and called over by the actors—now with more, now with less unction and vim,—often, too, without an iota of reason.

Sothorn's and Mantell's rendering of Hamlet's soliloquy on Death is a case in point. Who, in real life, with a heart laden with anguish and despair, would flaunt, flounder, and rant in his lamentation? Do these actors convey Hamlet's introspective impression, as Shakespeare fancied it? Are they really seriously, lamentedly, meditating on suicide? Let those who attach but little importance to the *reading* of the lines listen attentively when next they hear these tragedians, and let them bring into use their sane, reasoning

faculties. They will find how automatic, how mechanical is the prosaic rendering of these lines.

By reading the lines, I mean the getting out of them all there is in them. I mean the lifting out of the beauties, the real, the living, the penetrating accent, and all this in an apparently spontaneous manner. I mean proper pausing, proper emphasizing, proper inflecting, doing this so as to establish a harmony with the exact thought the author had embodied.

In Mr. Sothorn's reading, every syllable is tripped, as though annihilation were the chief aim of his Muse. With Mr. Mantell, it is subterranean, cavernous bass-clef. Neither way is rational; neither way is natural; neither way is artistic; neither way is anything but dignified, solemn, and self-conscious fume and artificiality.

As an illustration of very bad reading, I shall take Ada Rehan's interpretation of the lines beginning "Tarry, Jew, the law hath yet another hold on you." Miss Rehan's reading is closely akin to that of Messrs. Sothorn's and Mantell's. They are on a par intellectually and artistically.

Shylock is defeated, calumniated, scorned, scoffed at, piqued, derided, denied even his principal; he begs leave to go. Portia permits him to go all the way to the door, and as he is about to vanish out of sight, she peremptorily recalls him, and with a final accusation takes from him nearly his life.

In the reading "Tarry, Jew, the law has yet another hold on you," there is a chance to produce a marvelous, telling effect. To give it, as Miss Rehan gave it, cripples the entire effect, and the force and beauty are destroyed.

First of all, the actor must decide upon what thought is to be made prominent. "Shylock,"—Portia means to say, "Stay!" the most salient point of the law, the greatest and final blow comes now. The perennial question to be answered by the actor is, "What word must be heaved into prominence to express the essential idea? The whole thought evolves around the word "another." "Tarry, Jew—the law hath yet *another* hold on you." The other words, save only *tarry*, should be touched lightly; and, before and after the word *another*, a pause should be made, while *Another* should receive considerable modulation, thus:

"Tarry, Jew—the law hath yet A-NOTHER hold on you."

This reading of the line gets at Shakespeare's thought effectively and accurately. A line to be correctly read must bring out the full meaning of the author, and it is the actor's duty to find that meaning, and the way to express it. Without this fidelity of interpretative expression, the thought is shifted, the author's meaning distorted, the picture dim, while the actor himself descends to the crawling level of mediocrity.

A great library contains the diary of the human race. The great consulting room of a wise man is a library.

—G. Dawson.

What a world of wit is here packed together! I know not whether the sight doth more dismay or comfort me. It dismays me to think that here is so much I cannot know; it comforts me to think that this variety yields so good helps to know what I should. Blessed be the memory of those who have left their blood, their spirits, their lives, in these precious books, and have willingly wasted themselves into these during monuments, to give light unto others.

—B. Hall.

The true university of these days is a collection of books.

—Carlyle.

From this slender beginning I have gradually formed a numerous and select library, the foundation of all my works, and the best comfort of my life, both at home and abroad.

—Gibbon.

My books are my tools, and the greater their variety and perfection the greater the help to my literary work.

—Tryon Edwards.

A library may be regarded as the solemn chamber in which a man may take counsel with all who have been wise, and great, and good, and glorious among the men that have gone before him.

—G. Dawson.

We enter our studies, and enjoy a society which we alone can bring together. We raise no jealousy by conversing with one in preference to another; we give no offense to the most illustrious by questioning him as long as we will, and leaving him as abruptly. Diversity of opinion raises no tumult in our presence; each interlocutor stands before us, speaks, or is silent, and we adjourn or decide the business at our leisure.

—Landor.

## Practical Lessons in Speech

By A. CHESTER TUCKER

Note: This is the fourth of a series of articles on speech.

### CHAPTER IV.

#### Voice Production.

The action of the voice may well be compared to the working of an organ. The thing essential to an organ is air, which is supplied by a pair of bellows. What is true of the organ is also true of the human voice in its operation. The breath is the cause of all vocal sound, and correct breathing is the secret of good voice. The study of voice production therefore requires consideration of the art of breathing.

Breathing, the Mexican Indian teaches, is life, health, wealth, and happiness; the Yogi have made a mystical science of it. The infant and the animal naturally breathe correctly.

To fill the lungs with air, one does not compress it downward by any process of gulping, nor can it really be described as being drawn in, but rather as flowing in as water flows into an empty vessel. When a person gapes, he inhales as he should. Physiologically, his diaphragm is pushed downward, his lower ribs are distended, and he enlarges the air passages of his throat so that the air flows in freely and easily. The person exhales by raising the diaphragm and contracting the lower ribs, collapsing the inside of himself, as it were. The person who can laugh heartily, often performs naturally a valuable exercise in diaphragmatic action. A person does not breathe with his nose or his throat, although many persons place the seat of breathing in those localities. The nostrils and throat organs serve only as conductors of air, although the sensation of ordinary breathing is in the membranes of the throat and nose.

The lungs are filled from the bottom upward as a vessel is filled with water, not so full, however, as their capacity will permit. Nor are the lungs ever completely exhausted of a reserve of air by speaking. To breathe well, stand easily erect, with shoulders back but relaxed, for any constraint or contraction of the air passages will retard the breath. Inhale slowly, imperceptibly, as we have described, by pressing the diaphragm

downward and forward and enlarging the lower chest; hold the breath for a moment, and expel. Exercises in breathing of this sort should be taken every day, so that unconsciously we may come to breathe in a correct manner at all times.

Although we have breathed every minute of our lives, the operation has been an automatic one, and it is difficult, at first, to secure corrective manipulation of it. To the average person the sensation of breathing is only in the nostrils, throat, and upper chest, although the diaphragm in the poorest breather is the principal factor in the action. We must learn to acquire a new sense, a sense of feeling and conscious control over the diaphragm. This will be attained only after prolonged effort and exercise in proper breathing. After vigorous exercise, such as running and jumping, so that one pants for breath, a very decided sensation of diaphragmatic action is felt, but at all times there should be felt an equal amount of activity, and of actual control over the action.

The breath that we inhale is used in exhaling for the production of vocal sound; we breathe with great regularity, and in talking we breathe with the same regularity, but not in such a way as to disturb the flow of speech. In all speech, momentary pauses or breaks occur between groupings of words that permit of taking a short inspiration, and where the pause is long, one or several breaths are taken. In speaking, therefore, we economize the breath, so that a small quantity may make the maximum amount of sound, and a goodly supply may always be in reserve in the lungs. A *supported breath*, which is required in all speaking, is the term used for the condition when the lungs are comfortably full from the bottom, and when we breathe in little puffs of air taken from the top of the lungs. Thus, in speaking, we are always maintaining a certain supply of unexpended air in the lungs; for the breath exhaled in uttering a phrase is

indrawn at the first break, which is seldom beyond four or five words. Then expended breath is regained, then, at all pauses or natural breaks, as at the beginning of a phrase, an animated expression, an emphatic syllable, an antithesis, or a radical stress.

Starting, then, with the assumption of a supported breath, and a diaphragm working as freely as the flexible bottom of an oil ejector, we shall consider how that breath may be utilized to produce vocal sound. The vocal cords are to the voice what the pipes are to an organ; through them the exhaled breath passes, and sets up vibration. The adjustment of the cords in order to produce relative pitch is automatic, the conscious energy expended in producing a vocal sound being used for the muscular action of impelling the breath through the larynx; so that one not only does talk, but feels as if he were talking, from deep within himself, from the diaphragm and lower ribs. To attain such a sensation in speaking is not easily accomplished at first; for it is more commonly thought that vocal sound originates from, and is controlled by, the throat through some unknown process of muscular contortion,—simply because the effect of the sound is acutely felt in the vibrations of the cords and membranes. When we learn to control voice, we do not acquire the means to manipulate the throat region only, but the diaphragm and the lower chest muscles as well.

In speaking, one must make sure that the muscles of the throat are entirely relaxed, for any cramping or contraction of the ligaments distorts the voice. The most universal error in faulty speaking lies in an excessive working of the throat muscles in articulating; a wrong attitude of mind is responsible for it,—the assumption that the voice is operated from the throat. The adjustment of the vocal cords and shaping of the walls of the larynx is only partially the result of conscious direction, whereas the control of breath is as much a conscious movement as the wriggling of a finger. In producing a particular pitch or tone, a mental impression of the sound is the sensible impulse creating the desired effect; it is an open question how much conscious muscular regulation is present. There seems to be no doubt that quality of voice is mostly the result of habit, and is due to extended practice and discrimination of ear.

The movement of the diaphragm is, then, the animus of the voice; the vocal cords and throat organs become its substance, to which form and figure is given by the lips, tongue and resonant surfaces. Every vocal sound produced requires the co-ordinate working of these three factors; a poor voice is one not possessing the full powers of one or more of its component means of operation. To shape and to project sound set up in the vocal cords is the function of those exterior organs, the mouth, tongue, and lips.

*Placement* of voice is an essential of all vocalization; it must become as much a habit as correct breathing. In order to place voice, one directs the vibrated breath emanating from the vocal cords in such a way that it may set in vibration the membranes and cavities around and above it, these serving as a sounding board. There are about twenty square inches of resounding surface in the head that may be utilized. Quality of voice is determined by placement; what the metal rim is to the bell, these sounding surfaces are to the voice. The healthy child naturally possesses the power of good placement; it will be observed how clear and bell-like are his tones. The actor is able to increase or to lessen his voice resonance to suit the character of his part, while maintaining a particular placement of tone throughout a piece without conscious effort. The student should not hope to attain this power of placement at his first trial; if it were so easily acquired, good public speakers and prima donna singers would become more numerous than they now are.

A good ear for comparative tone contributes much toward securing good quality; a man may believe all his life that he possesses a wholesome voice and be mistaken all the while. Efficient criticism, if candid, will help the student to assume a just attitude toward his voice. One cannot hear his own tones as another hears them; one's own voice reproduced upon a phonograph may sound like a stranger's. The muscular control over the organs, whereby good placement is secured, is indirect; there are times in the experience of every speaker and singer when good tone quality is especially elusive. A speaker's physical and mental condition has a great deal to do with quality of voice. There is, of course, a particular sensation accompanying proper placement, which is the effect, rather than the cause,

of it. The beginner must learn by experiment how to place his voice to the best advantage, and he may know that he has secured his end when his tone is clear and full, and when he feels a vibration in the various membranes.

A person may work a long time for a good voice, and may discover its power only at some moment that seems inspirational; and when one considers that he may have been talking all his life in an incorrect manner, it is not surprising that great effort is needed to break old habits. When he finally knows that he has found what he seeks, let him impress upon his memory the attitude or operation responsible for it, so that he may acquire it as a new habit. It often happens that a person in common conversation habitually talks with poor voice, but under some circumstance of fright, surprise, or delight, uses a perfectly well-placed voice. Good quality of voice in singing is not different from good quality in speaking; it is always recommended that lessons in music be taken in conjunction with instruction in oratory.

Good quality of tone does not necessitate great volume. Its virtue is rather that of mellowness, and its resonance is musical rather than hard, possessing great carrying propensities. When the student has finally acquired the power to place his voice, he has not learned all there is to know relatively to voice, nor has he probably eliminated every small vice to which he has been heir; but he has gone a very long way towards good and efficient speaking,—farther indeed than many professional speakers of the present day. While there are many other principles to be presented, nothing else will prove more important or more difficult to establish than good voice placement.

#### WORDS AND THEIR MEANINGS

From "REAL CONVERSATIONS," by William D. Archer.

(Continued from p. 67)

#### Meliorist.

"On the contrary, my practical philosophy is distinctly *meliorist*." (See March issue.)

#### Vitiated.

The observation of phenomena is not necessarily *vitiated* by an erroneous conception of their causes.

(Rendered faulty or defective.)

#### Proclivities, Convolution.

The national genius is moulded by the genius

of the individual, and all our generalizations as to the *proclivities* and limitations of this race and that, even if they be not erroneous from the outset, may be tripped up at any moment by a single impertinent *convolution* in the brain of a single man.

(Inclinations; tendencies.)

(A fold; whorl; hence, agitation.)

#### Parochial, Ultramontane.

"You must be *parochial* in the beginning to become *ultramontane* in the end."

(Restricted or confined within narrow limits.)

(Holding or denoting extreme views.)

#### Renaissance.

"Art was religion until the *Renaissance*. The verses of Catullus and Virgil were not written for money, nor did the writer think of any audience except his circle of friends."

(A new birth; hence the revival of anything which has been long in decay or desuetude.)

By *Renaissance* is meant the movement or transition in Europe from the medieval to the modern world, and especially the time, spirit and activity of the revival of classical arts and letters. The movement was generally stimulated by the influx of Byzantine scholars, who brought the literature of ancient Greece into Italy in the fifteenth century, especially after the taking of Constantinople by the Turks in 1453. The Italian Renaissance was at its height at the end of the fifteenth century and in the early sixteenth, as seen in the lives and works of Lorenzo de Medici, Michael Angelo, Leonardo da Vinci, Raphael, Machiavelli, Ariosto, Correggio, Titian.

The *Renaissance* was aided everywhere by the spirit of discovery and exploration of the fifteenth century, the age which saw the invention of printing, the discovery of America, and the rounding of Africa. In Germany, the Renaissance advanced at about the same time with the Reformation (1517). In England, the revival of learning was fostered by Erasmus, Colet, Grocyn, More, and their fellows about the year 1500; and in France under Louis XII. (1498-1515), and Francis I. (1515-47).

#### Mimetic.

"Perhaps Art is only a passing phase in the childhood of humanity,—like the *mimetic* stage in a child's development."

(Imitative.)

## Style

By FREDERICK S. BAKER

The preceding articles of this series have accentuated the importance of certain axioms of the writer's art, with illustrations from the works of famous writers, with the primary rule always to the fore, that the *message* to the reader—the subject matter, must be worth *while*, both in the writing and in the reading. The inspirations of genius are few and scintillating, and in the art of printable expression, more victories are won by patient study and toil; by critical examination and analysis, than by the hurried tossing off of inspired thoughts.

Too many writers fail of recognition because of lack of broad comprehension of the subjects treated; of introspective mentality, method, training and well-defined action and plan, and the results are apparent in the attenuation of plot and tameness of treatment.

Even as the playwright first outlines his scenario, builds it up into unity and harmony, shifts the manikins on his miniature stage, so as to give the greatest action with the least movement, building patiently until in the concentrated, concrete form we behold the play, so must the writer plan fully and completely, at least in perspective, before he puts pen to paper for the body of his work, for otherwise the lure of thought and ink will lead him into interminable mazes and lengths, from which the critics will only extricate him with the rake of rejection.

To write is to build the thought; to "fit the expression to the thought on every occasion"—that is the perfection of style. The substructure, the foundation, if you will, must be the message to be gotten over the "booklights," so to speak, while the words, apt, terse, living, pulsating words, pregnant of thought, feeling, emotion, and brains, are the stones of the edifice. An examination of the best works of the best writers will repay the reader in the showing of writing-unity and harmony, with the rules laid down. The importance of saying the "*exact*" word, phrase, or sentence is equally important in the art of correspondence as in book-writing. Both rank equally high in their spheres of action.

Having now outlined the work, the next most important rule to be observed and constantly borne in mind is to fit the expression to the thought on every occasion by words, virile and suggestive; for, as Delsarte points out, the highest art is the *suggestive* in action, fiction and equally in writing. Whether the work is argumentative or narrative; whether intellectual in its appeal or commonplace, it must be suffused with feeling—the *heart* of the writer, expressed by the best—the *correct* words, or the message will fail of delivery.

As a nation of writers, and would-be writers, we are justly open to the criticism of lack of depth, a mere superficial brilliancy, an expansion of mediocrity into a stream of worthless printed matter, which has no claim to literary merit, or to be classed as literature. There is room for improvement in our "Hall of Fame," and we are improving.

### Helps to a Good Style.

In the formation of a good style, the following advice from Archbishop Trench, in "The Study of Words," is of value to the reader and writer. He says: "How effectual a help, moreover, will it prove to the writing of a good English style, if instead of choosing almost at hap-hazard from a group of words which seem to us one about as fit for our purpose as another, we at once know *which* and *which only*, we ought in the case before us to employ, which will prove the exact vesture of our thoughts. It is the first characteristic of a well-dressed man that his clothes fit him; they are not too small and shrunken here, too large and loose there. Now it is precisely such a prime characteristic of a good style, *that the words fit close to the thoughts*. They will not be too big here, hanging like a giant's robe on the limbs of a dwarf, nor too small there, as a boy's garments into which the man has painfully and ridiculously thrust himself. You do not, as you read, feel that in one place the writer means more than he has succeeded in saying; in another that he has said more than he means; in a third something beside what his precise intention was; in a

fourth that he has failed to convey any meaning at all; and all this from a lack of skill in employing the instruments of language, of precision in knowing what words would be the exactest correspondents and aptest exponents of his thoughts.

"What a wealth of words in almost every language lies inert and unused; and certainly not fewest in our own. How much of what might be as current coin among us, is shut up in the treasure-house of a few classical authors, or is never to be met at all but in the columns of the dictionary, we meanwhile in the midst of all this riches, condemning ourselves to a voluntary poverty; and often, with tasks the most delicate and difficult to accomplish,—for surely the clothing of thought in its most appropriate garments of words is such,—needlessly depriving ourselves of a large portion of the helps at our command; like some workman who, being furnished for an operation that will challenge all his skill with a dozen different tools, each adapted for its own special purpose, should in his indolence and self-conceit persist in using only one; doing coarsely what might have been done finely; or leaving altogether undone that which, with such assistances, was quite within his reach. And thus it comes to pass that in the common intercourse of life, often too in books, a certain restricted number of words are worked almost to death, employed in season and out of season—a vast multitude meanwhile being rarely, if at all, called to render the service which *they* could render far better than any other; so rarely, indeed, that little by little they slip out of sight and are forgotten nearly or altogether.

"And then, perhaps, at some later day when their want is felt, the ignorance into which we have allowed ourselves to fall, of the resources offered by the language to satisfy new demands, sends us abroad in search of outlandish substitutes for words which we already possess at home. It was, no doubt, to avoid so far as possible such an impoverishment of the language which he spoke and wrote, for the feeding of his own speech with words capable of serving him well, but in danger of falling quite out of his use, that the great Lord Chatlam had Bailey's Dictionary, the best of his time, twice read to him from one end to the other.

#### **The Moral Value of Words.**

"And let us not suppose that the power of exactly saying what we mean, and neither more

nor less than we mean, to be merely a graceful mental accomplishment. It is indeed this, and perhaps there is no power so surely indicative of a high and accurate training of the intellectual faculties. But it is much more than this; it has a moral value as well. It is nearly allied to morality, inasmuch as it is nearly connected with truthfulness. Every man who has himself in any degree cared for the truth, and occupied himself in seeking it, is more or less aware how much of the falsehood in the world passes current under the concealment of words, how many strifes and controversies. 'Which feed the simple, and offend the wise,' find all or nearly all the fuel that maintains them in words carelessly or dishonestly employed. And when a man has had any actual experience of this, and at all perceived how far this mischief reaches, he is sometimes almost tempted to say with Shakespeare, 'Out, idle words, servants to shallow fools;' to adopt the sayings of his clown, 'Words are grown so false I am loath to prove reason with them.' He cannot, however, forego their employment; not to say that he will presently perceive that this falseness of theirs whereof he accuses them, this cheating power, is not of their proper use, but only of their *abuse*; he will see that, however they may have been enlisted in the service of lies, they are yet of themselves most true; and that where the bane is, there the antidote should be sought as well. If Goethe's *Faust* denounces words and the falsehood of words, it is by the aid of words that he does it. Ask then words what they mean, that you may deliver yourselves, that you may help to deliver others, from the tyranny of words, and to use Baxter's excellent phrase, from the strife of 'word warriors.'

"Learn to distinguish between them, for you have the authority of Hooker, that 'the mixture of those things by speech, which by nature are divided, is the mother of all error.'"

"Consider what you have in the smallest chosen library. A company of the wisest and wittiest men that could be picked out of all civil countries, in a thousand years, have set in best order the results of their learning and wisdom. The men themselves were hid and inaccessible, solitary, impatient of interruption, fenced by etiquette; but the thought which they did not uncover to their bosom friend is here written."

## The Lawyer's Use of English

By Benjamin E. Seibert.

Three things, at least, are essential to success in the so-called learned professions—knowledge, diligence, and power of expression. Power of expression depends upon certain mental and physical qualities and upon the correct use of language. It is our purpose in this article to treat only of the latter, with especial reference to the legal profession.

As a result of the literary and the conversational employment of language by the best writers and speakers in the expression of their thoughts and feelings, certain rules and principles have been formulated to serve as a criterion by which the correctness of any word or expression may be determined. So far from being hindered or hampered in the expression of our thoughts and feelings by conforming to these rules and principles, we are better enabled to express ourselves in clear, accurate, and appropriate language. As the benefits flowing from a just and reasonable restraint are more to be desired than those flowing from a total non-restraint, so the advantages derived from conformity to these rules and principles are more to be desired than those derived from nonconformity. And, as the evils, if any, resulting from a justly restricted liberty are less to be feared than those resulting from an entirely unrestricted liberty, so the disadvantages, if any, arising from compliance with these rules and principles are less to be feared than those arising from noncompliance.

Experience has proved that we must forego the advantages, if any, to be gained from a disregard for the rules and principles of grammar and rhetoric—the obvious object of which was to facilitate not only the exact, but also the felicitous, expression of our thoughts and feelings—in order to realize fully the decidedly greater advantages to be gained from a strict regard for them. As, in order that we may enjoy the benefits and advantages of civil society, we are constrained to yield up some of those natural and absolute rights and liberties which we enjoy in a so-called state of nature, so, in order that we may be enabled to enjoy the benefits and advan-

tages derived from a restricted use of language, we must be willing to give up some of those privileges or freedoms incident to an unrestricted use of such language.

The use of correct English by any person is a mark of culture, if not of refinement; and it usually gives to the words of the speaker an indescribable charm, which naturally causes the listener to lend a more willing and attentive ear. Indeed, there is a certain congruity discernible even to the uneducated in the speech of one whose sentences are grammatical, whose pronunciation is proper, whose diction is accurate and elegant.

The value to a lawyer of being able to speak and write pure, correct, perspicuous English can hardly be estimated. There is hardly any other business or calling in which one is called upon to speak in public or in private more frequently. Too much stress, therefore, can not be laid upon the correct use of the language by members of the bar. They, who prepare important legal documents, who frame most of our laws, should especially be able to construct grammatical sentences, to exercise a keen discrimination in the selection of words, and to clothe their thoughts in language of which the import is precise and clear.

As language is the means whereby one is enabled to express one's thoughts and feelings, it, in order to perform properly its function, must needs be as simple and as various as the thoughts and feelings to be expressed. No other language, perhaps, has answered the purpose of its existence better than our own English tongue. For the English language, made up of so many various and distinct elements, is a language wonderfully rich in synonyms, a language at once simple and composite, practical and ideal.

Inasmuch as "To err is human," one can hardly be expected to write and speak correctly on all occasions. There will probably always be times when "slips of speech" will be made, when ill-constructed sentences will escape the lips of the most cultured; yet it is our duty, and, moreover, it greatly behooves us, to strive towards perfection in the use of a language which is capable of

being formed into a vehicle perfectly adapted to convey the most delicate shade of meaning.

The diction and style of an author or speaker are to his subject-matter what the elements of the air are to the human body. They give it life, force, and beauty. Indeed, may not the immortality of any great literary production be attributed as much to the diction and style of the writer as to his subject-matter? In order to perceive this, one needs to consider only a few of the great works abstracted from their style; for to it, one will find, they owe chiefly their exemption from oblivion. Disraeli says, "It is style alone by which posterity will judge of a great work."

The writings of Macaulay are superb examples of the charm created by chaste diction, felicity of expression, and lucidity of style. His short, sententious sentences, sparkling with antithesis, not only conduce to felicity of expression, but enable his readers to grasp his meaning with facility.

While on the subject of style, it is natural that our mind should revert to that great writer of what is known as the "Augustan Age" of English literature, whose prose is distinguished for its ease, purity, and perspicuity. It is natural, too, that, in speaking of Addison, the well-known words of Johnson should recur to us:

"Whoever wishes to attain an English style familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the volumes of Addison."

His place among English writers must surely be ascribed not more to the matter or things about which he has written, than to the grace, purity, and correctness of his language.

While it may be true that the study of grammar does not make a great difference in the speech of those who have always lived in good society, yet it is necessary that one should be conversant with the rules and principles of grammar and rhetoric if one wishes to be able to decide what is right when one is in doubt—and there are very few persons, if any, who are not at some time in doubt as to what is correct in English.

Outside of difference in kind, there is no difference between one grammatical error and another. Some errors in English, however, are more common than others. It is therefore, amusing to hear those who avoid making only the most common errors, criticise others for com-

mitting such errors. The former do not realize that, while they are not chargeable with any infraction of a few familiar rules, they violate others which are as important, and which the failure to observe is just as wrong as the commission of the more common errors from which they are free. It is no more wrong to say, "I seen him," than it is to say, "Whom do you think it was?" The former expression is used by the careless and the ignorant; the latter, by the careful and the educated. The former is seldom if ever used by the cultured; the latter is seldom if ever used by the uncultured. The uneducated are as much likely to say, "Who do you think it was?" as the educated are to say, "I have seen him."

That a lawyer does not write or speak the English language correctly is no reflection upon his natural intelligence; for one's natural talents do not depend upon one's use of English. It seems idle, however, to remark that, in the preparation of wills, briefs, and other legal documents, the ability to write and punctuate sentences in conformity to the rules and principles of English grammar, can not fail to inure greatly to the advantage of a lawyer. It will also be an invaluable aid in the interpretation of legal instruments, statutes, and decisions of the courts.

The value of punctuation is clearly illustrated when one attempts to read the following unpunctuated sentence:

"That that is is that that is not is not is not that so it is."

Punctuation renders the sentence at once intelligible:

"That that is, is; that that is not, is not; is not that so? it is."

In order to become thoroughly familiar with the rules and principles of grammar and their correct application, one should select one of the best texts on the subject, and become so well acquainted with it that one can find easily what one desires to know. The old proverb is, "Beware of the man of one book." It is how well we know that which we do know, and not how many books on a subject we have perused, that counts most in this day of specialization. It is the man who knows well that which he professes to know who is going to achieve the greater success. One may have a smattering of many subjects, and yet one's knowledge of each subject will be so scant that it will be of no practical use to one. And

a knowledge of many books on the same subject tends to confuse one, and to make one certain about little.

The studying of one good work on a particular subject to the exclusion of all others not only gives one a surer and better knowledge of that subject, but it also is economy of time, the value

of which can not be measured. A little time given each day to the study of some well-chosen text on the subject of English, to the critical reading of some great master of style, is sure to result—provided the knowledge thus acquired be put into daily practice—in the enhancement of one's skill, power, and influence as a lawyer.

## Studies of Words

From "THE UNKNOWN ISLE," by Pierre de Coubertin.

Note.—In reading literature, look up the meaning and the pronunciation of words with which you are unfamiliar.

In order to know a woman thoroughly, one must know how she prays and how she loves. Religion, I believe, is entirely subjective. It is the spiritual flower of each race and for every different race a different religion. The Frenchwoman is more intelligently Catholic than the Italian or the Spanish woman. Her mentality is not inclined for philosophical speculations. She will never become impassioned for the sake of an idea, for the sake of truth or of justice in itself. Everything, so far as she is concerned, is relative. A blind faith suits her. She must have an accessible God, a tabernacle, to which she can rivet her ideas. She must have legends, symbols, mysteries, the supernatural, a Paradise not too far away, the terror of Hell, and physical emotion. Her soul would find it difficult to aspire to a bare temple, or face to face with any of Nature's great spectacles. She needs a warm religious worship, the words of the liturgy, the sound of the organ, the odour of incense, the light of wax tapers. The Catholic Church gives her all this and all this nourishes her dream, encourages her thirst for the ideal, all this *sensitises* her in the most extraordinary way.

For many Frenchwomen, religion is only a form of love, and man is the high priest of it, just as he is the high priest of their life. It is to the consecrated man that they tell their sins as children, girls, and wives. It is to him they confide their aspirations, their joys, and their sorrows. It is under his suggestion that they pray and that they do their good works. The pious woman and the mother of the Church never realize how small a place God really occupies in their spiritual life, and how large a place their confessor or their priest holds.

In provincial towns, religion is a certificate of respectability, a sign of good education. No one

believes in the virtue of women unless they walk between the shafts. Every one has a horror of unbelief and of independent minds, as they interfere with the routine that is considered sacred. When any one wants information about a person, the *insidious* question is put: "Is he or she a believer?" If the answer should not be in the affirmative, the person is avoided or treated with mistrust. It develops her soul, her imagination, and her senses; but it weakens her will power and her individuality. On the other hand, it gives to her soul certain delicate shades and it also gives her an undeniable charm. This still exists even with those women who no longer believe.

The Protestant Frenchwoman has a more cultivated mind, she is less feminine, less intuitive. Her atmosphere is much colder. This can be distinctly felt on going into a Protestant drawing-room immediately after leaving a Catholic one. The difference of atmosphere caused by religion is curious. A business man, whom I should have thought insensible to the *ambient* air, remarked to me, one day, that on entering the lobby of a bank it was possible to tell whether the directorate were Catholic, Protestant, or Jewish.

\* \* \*

I have described how the Frenchwoman prays and how she loves; I will tell you now how she is brought up, so that she may be better understood and judged more fairly.

In the first place, her education is behind the times; it is behind that of the women of northern countries and her own mind is ahead of it. As a consequence, there is a painful lack of harmony. This education *sterilises* very many of her gifts and starts her in life with certain weaknesses that cannot be altered. In order to react successfully as she does against all this, she

must possess superior forces; but the reaction, nevertheless, causes great suffering. Her body and her brain are treated with the most flagrant ignorance of what they are and what they need. Parents and doctors are equally guilty. The vegetable plant is always tended more intelligently than the human plant. There is not enough space, air, or water given to a girl's body. She knows nothing of the delight of quick, free walks, of healthy outdoor games, of competition in skill, of the joy of winning in sports.

\* \* \*

These qualities and faults are especially seen in their humanitarian work. At first sight this seems inferior to that of Englishwomen, but it is not inferior. The Catholic Church has *canalised* the high idealism of the race, and it has produced a multitude of religious orders, of Sisters of Charity. Thanks to the latter, children, women, old men, and unfortunates of every description have been helped, and these Sisters of Charity are women. They have supplied the necessary devotion and work, society women have supplied the money, and thanks to these combined efforts, France is, perhaps, the country where people suffer the least, where the remedy is always to be found near to the evil.

Frenchwomen do not love their species. They are always with man. Their instinct does not urge them on to any *solidarity*. They work in little groups, and, in consequence of this, their work remains only partially done or it is feeble. They have no idea of leaguings together in order to claim fairer laws for women, and among others, the paternity law. Mothers have not yet discovered how to obtain schools, colleges, and casinos that are fit for their children, nor yet the open space that is necessary to the health of their little ones. There is no denying that they are very ignorant themselves about the laws of hygiene. They were never taught what they ought to know. Gifted, as they naturally are, if only they had been better taught, they might become a great power in the State, a beneficent power. They are not yet aware of their own value and of their power. They have not yet been able to put down to their credit account one of those fine victories which are the glory of the Anglo-Saxon women. A few years ago they felt a very slight reverberation of the English *feminism*. It was only very slight indeed, but it had a certain effect. It is impossible not to feel that

the initial movement of their evolution has been given. What will be the result of it? . . . I think the day will come when the Frenchman will find Eve, the redeemer, at his side, instead of Eve, the temptress. He will be rather cool to her at first, I fancy, but in the end he will adore her. She will freshen up his cup of pleasure, she will pour purer wine into it, and a better race will be born. Nature is far from having finished with the Frenchwoman.

In the meantime, she is enriching her country by her work, she is creating pleasant homes, she is giving happiness and joy, and all that is a great deal, a very great deal.

\* \* \*

At this season of the year in England, there are garden parties everywhere. It is the special distraction of the season, a distraction of British invention. These out-door receptions allow hostesses to invite a great many people at the same time. Some of these people are not invited to more intimate receptions, so that it is a way of getting rid of certain social obligations. Another thing about this form of hospitality is that it looks much more than it costs. For garden-parties to be a success, there ought to be a park and plenty of trees, green velvety lawns, footmen in handsome livery, and all kinds of luxurious *accessories*, plenty of beautiful well-dressed women and distinguished-looking men. The middle-class and provincial garden parties are somewhat painful to see. The daylight brings out the imperfections of the light-colored dresses in the most cruel way, the crudeness of the artificial flowers, the awkwardness of the hired servants, and all the *mediocrity*\* of the people and things alike. The rites and ceremonies are the same, though, the shaking hands with the hosts, the chattering in groups, the flirtation when possible, the tea with all kinds of dainties, but always accompanied by strawberries and cream and often champagne. I used to think that garden parties had been created thanks to the lawns, but I fancy it was thanks to the strawberries and cream and champagne.

#### Emblematic.

*Emblematic* (accent on *mat*) means symbolic, typically representative.

"The lily is *emblematic* of purity."

\*Note that the adjective is pronounced with the *o* long, as in *old*.

# Correct English for the Beginner and the Foreigner

## Verbs used with have, has, had.

Rule.—Do not use verbs spelled with *a* with *have, has, had*.

Note.—The two *a*'s must not be used together; thus: "I *began*," "I *have begun*;" "I *sang*," "I *have sung*;" "I *drank*," "I *have drunk*."

### DRILLS.

#### Began, Begun.

I *began* this letter yesterday.  
I *began* my lessons in September.  
He *began* to show signs of fatigue.  
We *began* to grow weary of his company.  
They *began* to think that he did not intend to go.

I *have begun* to study French.

He *has begun* to see the importance of learning rules and principles.

They *had begun* to sing before I arrived.

They *have begun* to give up hope.

#### Rang, Rung.

I *rang* the bell a few moments since.

I *have rung* the bell.

He *had rung* the bell before I came.

He *has rung* the bell twice.

#### Drank and Drunk.

Rule.—Use *drank* without *have, has, or had*; use *drunk* with *have, has, or had*.

I *drank* a cup of iced tea at dinner.

He *drank* several glasses of mineral water at the springs this morning.

They *drank* nothing but soda-water at the drug-store.

I am surprised to hear that they *drank* nothing but soda-water.

They *drank* several glasses of water.

Are you sure that they *drank* nothing but water?

He *drank* two cupfuls of coffee at breakfast.

I *have drunk* several glasses of water to-day.

He *has drunk* several glasses of water to-day.

We *have drunk* all the lemonade.

You *have drunk* all the water.

They *have not drunk* any water to-day.

I *had drunk* several glasses of water before you came.

You *had drunk* several glasses of water before he came.

He *had drunk* several glasses of water before she came.

We *had drunk* several glasses of water before he came.

They *had drunk* several glasses of water before he came.

*Have* I *drunk* all the water in the pitcher?

*Have* you *drunk* all the water in the pitcher?

*Has* he *drunk* all the water in the pitcher?

*Have* we *drunk* all the water in the pitcher?

*Have* they *drunk* all the water in the pitcher?

*Had* he *drunk* all the medicine before the doctor came?

*Had* they *drunk* all the water before you came?

Note.—In the passive voice *drunk*, and not *drank*, is required.

The water *was drunk* by all the party.

Several glasses of water *were drunk* before the discovery was made that it was not pure.

*Was* the water *drunk* by all the party?

The water *was drunk* by all the party.

Several glasses of wine *have been drunk* this evening.

Several glasses of wine *had been drunk* before the game began.

How many glasses of wine *have been drunk* this evening?

How many glasses of wine *had been drunk* before the game *was begun*?

### A Conversation.

Will you have some iced-tea?

No, thank you; I *have drunk* two glasses.

*Have* you *drunk* two glasses?

The weather is so warm that I have been drinking water all day. I must *have drunk* more than the prescribed two quarts.

She.—Should one drink two quarts of water a day?

He.—I think that is the quantity suggested by physicians. I suppose if water *were* to be *drunk* more freely people would be healthier.

She.—Yes; and water is so plentiful in this country. When I was abroad, I found it difficult to get along without water. I declare, I don't want to see wine again. When one is thirsty, there is nothing so refreshing as pure water.

He.—I thought most young ladies preferred soda-water. I must *have drunk* about five glasses to-day. It seems to me that I have had the pleasure of escorting at least a half-dozen young ladies over to the drug-store, and, of course, I *drank* with them.

She.—Do you mean to say that you *have drunk* five glasses of soda-water in addition to the beverages that we *have drunk* here this evening?

He.—Yes; and I am thirsty yet. Let us take a walk and drink in the refreshing air, and the moonlight.

#### **Sang, Sung.**

I *sang* at a concert last night.

I *have sung* all the songs that I know.

*Have* you *sung* them all?

I *had sung* them before you came.

He *has sung* all the songs that he knows.

#### **Sank, Sunk, Shrank, Shrunk, Sprang, Sprung, Swam, Swum.**

Rule.—Use *sank, shrank, sprang, swam* without *have, has* or *had*; use *sunk, shrunk, sprung, swum* with *have, has* or *had*.

#### **Sank, Sunk.**

The boat very nearly *sank* before we could reach it.

The boy *sank* twice before his rescuers could reach him.

The stone immediately *sank* to the bottom.

He *sank* all his fortune in the enterprise.

I *have sunk* all the money that I intend to sink in this enterprise.

#### **Shrank, Shrunk.**

He.—My! How my bathing suit *has shrunk*.

She.—*Has* your bathing-suit *shrunk* very much?

He.—Yes; it *has shrunk* very much. *Has* yours *shrunk*?

She.—No; mine *has not shrunk*. It *might have shrunk, had not* my dressmaker *shrunk* the goods before making the suit.

He.—When goods *are shrunk* before they are washed, won't the garment shrink afterwards?

She.—Not much. My last bathing-suit *shrank* so much that I decided *to have* the cloth of this one *shrunk* before making it up.

(Note that in the passive form (*was shrunk, are shrunk*, etc.) *shrunk* is required.)

#### **Sprang, Sprung.**

I *sprang* to her assistance before the boat capsized.

He *sprang* to her assistance before the boat capsized.

They *sprang* to her assistance before the boat capsized.

The boat *sprang* a leak before we could reach the shore.

*Has* the boat *sprung* a leak.

The boat *has sprung* a leak.

He *had sprung* to her assistance before we arrived.

If they *had only sprung* to her assistance, she would not have had the accident.

#### **Swam, Swum.**

I *swam* across the lake yesterday.

He *swam* two miles yesterday.

I *have swum* all that I am going to swim today.

I *had swum* two miles before you came.

We *had swum* two miles before you came.

They *had swum* two miles before we came.

He *swam* to her assistance.

He *has swum* to her assistance.

He *had swum* to her assistance before the boat reached her.

If he *had not swum to* her assistance, she might have been drowned.

If we *had not swum to* her assistance, she might have been drowned.

#### **Iced Water or Ice Water; Iced Cream or Ice Cream.**

In strict usage, "iced water" and "iced cream" are recorded as the required forms. "Ice-water" and "ice-cream" are so generally employed by good speakers that they should not be censured.

#### **Dived or Dove.**

Answer.—I "dived" is the correct form. "Dove" is colloquial.

The principal parts of the verb "dive" are: present, *dive*; past, *dived*; present participle, *diving*; past participle, *dived*.

The following sentences are correct: "Mary is going to *dive*," etc.; "Mary *dived* yesterday"; "Mary *has dived* several times"; "Mary *had dived* before you came"; "Mary is *diving* now."

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# Correct English

## How to Use It

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## “The World Does Not Require So Much to Be Informed As to Be Reminded”

### French Words in Common Use.\*

#### A la carte—

Ah-lah-kart (*a* in *ah*, *lah*, *kart*, like *a* in *father*) means by the card.

#### A la mode

Also *alamode* (adverb). Ah-lah-mode means after the manner.

#### Badinage—

Bad-i-nazh (*a* in *nazh* like *a* in *father*; accent on *nazh*) or bad-i-naje (*a* in *aje* changed to *e* in end in easy utterance; accent on *bad*) means light banter.

#### Ballet—

Bal-a (*a* in *bal* like *a* in *at*; second *a* like *a* in *ate*; accent on *bal*).

#### Chauffeur—

Sho-fer (*o* as in *old*; *e* as in *her*; accent on *fer*).

#### Clientele—

Kli-en-teel, or tel (*i* as in *isle*); French pronunciation, klee-on'tale, *n*, nasalized) means those under the protection or patronage of a person or house; a following; also, those who frequent a particular institution; as, the *clientele* of a theatre.

#### Conje—

Kon-zha (*o* in *kon* like *o* in *nor*; accent on *zha*, *a* as in *ale*; *n* not pronounced, but nasalized), a French word, meaning permission to depart; specifically, leave-taking; as, to take one's *conge*; dismissal, as, to give a person his *conge*.

#### Connoisseur—

Kon-i-seur, or ser (accent on the last syllable), means a person so thoroughly informed concerning any work of art as to be able to criticize authoritatively.

#### Comme il faut—

Kom-eel-fo (*o* as in *old*) means as it should be; according to the rules of good society.

#### Coterie—

Ko-te-ree (*o* in *ko* like *o* in *old*; accent on *ko* and *ree*) means a set of persons who meet habitually for social or literary entertainment.

#### Coup-d'etat—

Kood-a-ta (*a* in *ta* like *a* in *father*; accent on *ta*) means a stroke of policy.

#### Crepe de chine—

Krape-de-sheen.

#### Debutant

(Masculine) day-but-ton (*u* in *bu* French *u* produced by placing organs of speech in the position of *oo* in *food*, and sounding *e* as in *eel*; *n* is nasalized).

#### Debutante

(Feminine) day-bu-tant.

#### Decollete—

Day-kol-e-tay (accent on *tay*; *e* pronounced lightly) means cut low.

#### Gobelin—

Go-be-lan (*o* as in *old*; *a* as in *at*; accent on *lan*). A kind of tapestry.

\*Reminders from TEN THOUSAND WORDS: HOW TO PRONOUNCE THEM.

## Your Everyday Vocabulary—How to Enlarge It

THE GOLDEN RULE IN SPOKEN OR WRITTEN LANGUAGE.—USE THE WORD—  
ANGLO-SAXON OR LATIN DERIVATIVE—THAT WILL  
BEST EXPRESS YOUR MEANING

There is no reason why the speaker should not have the same comprehensive vocabulary as the writer. Choose words as you would your clothes, selecting some for their beauty, others for their richness, others for their general utility, always keeping in mind that, like one's garments, the words should be appropriate to the occasion. (From *How Can I Increase My Vocabulary?*)

### COMPLETE ALPHABETICAL LIST

Note—The initial article in this series began in January.

#### **Embodiment.**

*Embodiment* (accent on *bod*) means representation in a physical body; organization.

"Her voice was beautiful and her acting the *embodiment* of refinement."

#### **Embolden.**

*Embolden* means to encourage.

"Unfriendly politicians of his own party were *emboldened* to defy him."

#### **Embonpoint.**

*Embonpoint* (on-bon-pwan; accent on *pwan*, *n* in each syllable nasalized) means rotundity of figure, fleshiness.

"Unfortunately, the artist (Calvé) discloses a pronounced tendency toward *embonpoint*."

#### **Embosom.**

*Embosom* means to inclose, to shelter closely; to cherish.

"They came upon a hut *embosomed* in the deep woods."

#### **Embowel.**

*Embowel* means to bury, to embed; as deep *emboweled* in the earth.

#### **Embrocate.**

*Embrocate* (accent on *em*) means to moisten and rub, as with liniment.

#### **Embroid.**

*Embroid* (accent on *broil*) means to entangle in a quarrel, involve in difficulties by discord.

"These grave happenings in a sister republic may *embroid* our country in a war."

#### **Embrute.**

*Embrute* means to brutalize.

"The success of their arms seemed to *embrute* the soldiers."

#### **Embryo.**

*Embryo* (em-bri-o; accent on *em*) means the beginning or first state of anything. It is used chiefly in the phrase *in embryo*, meaning incipient; as, a plan conceived but not yet executed.

A little bench of heedless bishops here,  
And there a chancellor in *embryo*.

—*Shenstone*.

#### **Embryonic.**

*Embryonic* (accent on *on*) means rudimentary, inchoate; as, talent as yet *embryonic*.

#### **Emend.**

*Emend* (accent on *mend*) means to amend, to alter for the better by criticism of the text.

#### **Emendation.**

*Emendation* (em-en or e-men-da-shon; accent on *da*) means correction, removal of errors, specially in a text; as, *emendations* in an edition of a book.

#### **Emendatory.**

*Emendatory* (accent on *men*) means corrective, amendatory; as, *emendatory* criticism.

#### **Emergence.**

*Emergence* (accent on *mer*) means coming into view; as, the *emergence* of land as the water recedes.

#### **Emergency.**

*Emergency* means a sudden happening, a pressing necessity; as, to be used only in case of an *emergency*.

#### **Emeritus.**

*Emeritus* (accent on *mer*) means honorably discharged after long years of faithful service; but retained on the rolls.

Thomas R. Lounsbury is professor *emeritus* of English at Yale.

#### **Emollient.**

*Emollient* (e-mol-yent; accent on *mol*) means softening; as, *emollient* remedies.

\* Now in volume form: "Your Every-Day Vocabulary: How to Enlarge It."

# Queries and Answers

Selected from the Editor's Daily Mail

## Caviar, Caviare.

*Caviar* and *caviare*, variant spellings of the same word, pronounced kav-i-ar (*a* as in *father*; accent on *ar*) or ka-vere (*e* as in *he*; accent on *vere*). The word has two meanings: (a) a preparation of the roe of certain large fish pressed and preserved by salting, especially as in Russia. The best caviar is made from the roes of the sterlet, sturgeon, sevruga and beluga, caught in the lakes and rivers of Russia.

*Caviar*, being a delicacy, has, by extension, come to mean something too refined for cultivated taste. The word was used by Shakespeare in *Hamlet*; thus:

"'Twas *caviar* to the general."

**Please to send me my hat.**

SAN PEDRO DE MACORIS,  
REPUBLICA DOMINICA.

EDITOR CORRECT ENGLISH:

Kindly inform me which is correct:

Please *to send* me my hat.

Please *give* me my hat.

Also, which verbs are followed by the infinitive without the preposition *to*.

A SUBSCRIBER.

Answer.—Omit *to* after *please*; thus: "Please send me my hat." The sentences, "Please send me my hat" and "Please give me my hat" express different meanings. The first is correct when request is made for the delivery of the hat from one place to another; the second, when request is made that the hat be *handed* to the person making the request.

The preposition *to*, as sign of the infinitive, is omitted after the following verbs: *let, dare, do, bid, make, see, hear, feel, need*; as, "I let him go" (*to* is omitted); "We heard the lion roar" (*to* roar); "I felt his heart beat (*to* beat), etc. See CORRECT ENGLISH: A COMPLETE GRAMMAR, p. 76.

## He and Him.

SAN FRANCISCO, CAL.

EDITOR CORRECT ENGLISH:

Please illustrate the following sentences:

1. I thought that it was he.

I thought it to be him.

It was thought to be he.

It appeared to be he.

It seems to have been he.

I think it to have been him.

It proved to be he.

We found it to be him.

Is that you? Is it I?

I thought it was I.

JAPANESE SUBSCRIBER.

Answers.—I thought it was he whom you meant.

It was thought to be he who gave the alarm.

It appeared to be he who was in the wrong.

It seems to have been he who made the error.

I think it to have been him who was the first to note the change.

It proved to be he that was guilty.

It was found to be he whom the employer discharged.

We found it to be him who had made the donation.

Is that you at the door? Yes; it is I.

I thought it was I whom he meant.

Note.—For full exposition of the rules governing the use of the personal pronoun with the verb *Be*, see THE CORRECT WORD, also CORRECT ENGLISH: A COMPLETE GRAMMAR. See these books also for interchangeability of *who* and *that*.

I thought it to be him who called.

## It should seem; Whether or no.

EDITOR CORRECT ENGLISH:

Please answer through the next issue of your magazine the following questions:

(1) Why is *should* and not *would* used in this sentence? "It *should* seem a matter of small moment to me, who never hear him, whether Mr. Scott shall be removed from Olney to the Lock, or no." And why is *no* used instead of *not* at the end?

(2) I saw this in a poetical prayer. "Our Father which art in heaven." Should not *who* be used here instead of *which*?

(3) Which of these is correct, speaking of a letter that has been received? The letter is "on hand" or "in hand?"

(4) Is this a complete and rhetorically correct sentence? "Referring to your letter of the 16th inst. in regard to safety appliances."

(5) Is it good grammar to say, in asking a favor, please to do this?

A SUBSCRIBER.

Answers.—1. The following rulings from THE CORRECT WORD, p. 234, will answer your inquiry:  
*It Should Seem; It Would Seem.*

(d) "It should seem" and "It would seem" are often used for "It seems" or "I think" as being more modest forms of expression.

*It would seem* that he ought to go under the circumstances.

*It seems* (or I think) he ought to go under the circumstances.

(e) "*It should seem*" conveys a slightly different meaning from "*it would seem*." The former means, "It seems that it should be so," while the latter means merely "It seems." The expression "*It would seem*" is more commonly employed than is, "*It should seem*." There is a growing tendency, however, to use "*It would seem*" when "*It should seem*" is required.

*Whether or No.*

The expression "whether or no" in such constructions as, "I do not know *whether* he will come or *no*," is censured by critics. Standard says that usage has legitimized it, but that "Whether or not" is more strictly correct. Century records the use of "whether or no" in such constructions as, "He will do it *whether or no*," as colloquial.

(b) Not, not no, is the required form. See *Whether or No*, *ibid.*, p. —

2. *Who* is the grammatical form. *Which* accords with the usage in prayer.

3. At hand.

4. The participial phrase, followed by a period is common in business usage. In strict grammar, the phrase calls for a comma, and a personal pronoun.

5. Yes. "Will you kindly do this?" is also good form.

**Can Have; Could Have.**

GALION, OHIO.

EDITOR CORRECT ENGLISH: ...

Kindly explain, at your convenience, the uses of *can have* as compared with *could have*.

Present possibility with a backward look seems to explain the first example given below. I can-

not, however, reconcile myself to the fourth; it seems like painstaking bad use; and in the fifth, *he* appears to be the object of *tucked*, and if this be true, *him* and not *he* should have been employed. But I should like your counsel on all of the following, for I fear my understanding of them is too vague to be of use to me.

1. No one *can have* passed through here this year. —"*Ramona*," by Helen Hunt Jackson.

2. I don't know where she *can have gone*. —"*Conquest of Canaan*," Tarkington.

3. What! he *cannot have* already failed.

—Clara Morris.

4. It seems to us that the dogs of olden time *cannot have* been so beautiful and loyal in their affection as in our time. —*Christian Herald*.

5. Back we go together through the rye, *he* carefully *tucked* under my arm, while with the other I brandish a bunch of grass to keep off the flies that appear directly we emerge into the sunshine.—"*Solitary Summer*," CORRECT ENGLISH, December, 1912.

Note.—"Back we go together through the rye, and while with one arm I brandish a bunch of grass to keep off the flies that appear directly we emerge into the sunshine, I have *he* tucked under the other." "He was tucked under my arm" seems correct, but it is not the same construction as the sentence in question. "*Was tucked*" shows what was done. "*He tucked* by me under my arm." "I tucked him under my arm and with," etc., etc., seems to be the meaning of the sentence.

A SUBSCRIBER.

Answers.—1, 2 and 3 are correct, the time expressed being the present-perfect—time perfected in the present. 4. Could have been, time perfected in the past being required.

5. "He carefully tucked" is correct. This construction is in the nominative absolute, the participle (being tucked) having the force of a verb in that it has for its subject a pronoun that is not at the same time the subject of a verb proper. *Tucked*, being formed from a transitive verb, requires a receiver for its action. The receiver can be either the subject or the object noun. In this sentence, the receiver of the action is the subject, and is in the nominative case. You would be interested in the complete exposition of this subject in CORRECT ENGLISH: A COMPLETE GRAMMAR, p. 66.

## Models and Errors of English

From Huxley's *Lay Sermons*

We have learned that pestilences will *only* take up their abode among those who have prepared unswept and ungarnished residences for them. Their cities must have narrow, unwatered streets, foul with accumulated garbage. Their houses must be ill-drained, ill-lighted, ill-ventilated. Their subjects must be ill-washed, ill-fed, ill-clothed. The London of 1665 was such a city. The cities of the East, where plague has an enduring dwelling, are such cities. We, in later times, have learned somewhat of Nature, and partly obey her. Because of this partial improvement of our natural knowledge and of that fractional obedience, we have no plague; because that knowledge is still very imperfect and that obedience yet incomplete, typhoid is our companion, and cholera our visitor. But it is not presumptuous to express belief that, when our knowledge is *more complete* and our obedience the expression of our knowledge, London will count her centuries of freedom from typhoid and cholera, as she now gratefully reckons her two hundred years of ignorance of that plague which swooped upon her thrice in the first half of the seventeenth century.

*Note.*—*Only* should precede *among*. *Rule.*—*Only* should precede the word, phrase, or clause that it modifies. The meaning is that pestilences will take up their abode *only among* those, etc.; *only* modifies the phrase *among those*. Such expressions as "*More complete*," "*more perfect*" are now in general use.

*I cannot but think* that the foundations of all natural knowledge were laid when the reason of man first came face to face with the facts of Nature; when the savage first learned that the fingers on one hand are fewer than those of both; that it is shorter to cross a stream than to head it; that a stone stops where it is unless it *be* moved, and that it drops from the hand which lets it go; that light and heat come and go with the sun; that sticks burn away in a fire; that plants and animals grow and die; that if he struck his fellow savage a blow he would make him angry, and perhaps get a blow in return, while if he offered him a fruit he would please him, and perhaps receive a fish in exchange. When men acquired this much knowledge, the outlines, rude though they were, of mathematics, of physics, of chemistry, of biology, of moral,

economical and political science, were sketched. Nor the germ of religion fail when science began to bud. . . .

*Note.*—*I cannot but* is correct. *The Correct Word* gives the following exposition of *cannot but* and *can but*: *I can but*, as in "*I can but feel*," means *can only*; *can not but*, as in "*I can not but feel*," means *can not do anything except*. "*I can but feel*" (*I can only feel*), is not so strong a statement as "*I can not do anything except feel*." A nice discrimination favors *can but* when the assertion is not to be made especially emphatic, and *can not but* when the statement is to be strong.

*Cannot* is merely a variant form of *can not*. The indicative "*Unless it is*," "*If it is*," is largely superseding the subjunctive "*Unless it be*," "*If it be*," etc.; although many writers still adhere to the use of the subjunctive form when doubt, denial or uncertainty is to be expressed. See *Ibid*: *If it is* and *if it be*.

And *as regards* the second point—the extent to which improvement of natural knowledge has remodeled and altered what may be termed the intellectual ethics of men—what are among the moral convictions most fondly held by barbarous and semi-barbarous people?

They are the convictions that authority is the soundest basis of belief; that merit attaches to a readiness to believe; that the doubting disposition is a bad one, and scepticism a sin; that when good authority has pronounced what is to be believed, and faith has accepted it, reason has no further duty. There are many excellent *persons* who yet hold by these principles, and it is not my present business, or intention, to discuss their views. All I wish to bring clearly before your mind is the unquestionable fact that, the improvement of natural knowledge is effected by methods which directly give the lie to all these convictions, and assume the exact reverse of each to be true.

*Note.*—*As regards*, *with regard to*, and *in regard to*, are virtually interchangeable, and equally correct. *Persons* is correctly used, people being nicely restricted to designate a special body; as the people of Europe.

The improver of natural knowledge *absolutely* refuses to acknowledge authority, as such. For him, scepticism is the highest of duties; blind faith, the one unpardonable sin. And it cannot be otherwise, for every great advance in natural knowledge has involved the absolute rejection of authority, the cherishing of the keenest scepticism, the annihilation of the spirit of blind faith; and the most ardent votary of science holds his firmest convictions, *not because* the men he venerates hold them; *not because* their verity is testified by portents and wonders; *but because* his experience teaches him that whenever he chooses

to bring these convictions into contact with their primary source, Nature—whenever he thinks fit to test them by appealing to experiment and to observation—Nature will confirm them. The man of science has learned to believe in justification, *not* by faith, *but* by verification.

Note.—*Absolutely* may be used occasionally for emphasis, as in the foregoing. It should be sparingly employed. The correlatives *not—but* are correctly placed as they precede the same parts of speech.

And a few voices are lifted up in favor of the doctrine that the masses should be educated because they are men and women with unlimited capacities of being, doing and suffering, and that it is as true now, as it *ever was*, that the people perish for lack of knowledge.

Note.—“Unlimited capacities for being, doing,” etc., is the correct form. “As it ever has been,” is the required form, the perfect tense being necessary to express all time preceding the present.

The object of what we commonly call education—that education in which man intervenes and which I shall distinguish as artificial education—is to make good these defects in Nature's methods; to prepare the child to receive Nature's education; *neither* incapably *nor* ignorantly, *nor* with wilful disobedience; and to understand the preliminary symptoms of her pleasure, without waiting for the box on the ear. In short, all artificial education ought to be an anticipation of natural education. And a liberal education is an artificial education which has *not only* prepared a man to escape the great evils of disobedience to natural laws, *but* has trained him to appreciate and to seize upon the rewards, which Nature scatters with as free a hand as her penalties.

Note.—*Neither . . . nor* are correctly placed as they precede the same parts of speech. “Not only has preferred,” would give the correlatives *not only . . . but* the correct placing.

That man, I think, has a liberal education who has been so trained in youth that his body is the ready servant of his will, and does with ease and pleasure all the work that, as a mechanism, it is *capable of*; whose intellect is a clear, cold, logic engine, with all its parts of equal strength, and in smooth working order; ready, like a steam engine, *to be turned* to any kind of work, and *spin* the gossamers as well as forge the anchors of the *mind*; whose *mind* is stored with a knowledge of the great and fundamental truths of Nature and of the laws of her operations; one who, no stunted ascetic, is full of life and fire, but whose passions are trained to come to heel by a vigorous will, the servant of a tender conscience; who has learned to love all beauty, whether of Nature or

of art, to hate all vileness, and to respect others as himself.

Note.—“Capable of *doing*” is the better form, the auxiliary “does” being, in the absence of the verbal *doing*, apparently supplied in the analysis. Repeat the preposition *to*, used as the sign of the infinitive, before *spin*. Rule.—Repeat the preposition used as part of the infinitive, when the elements are not closely related.

The repetition of *mind*, not only mars the rhetorical effect, but engenders confusion because of a previous reference to the intellect. The construction can be improved by using a restrictive modifier; thus: “whose intellect is a clear, cold, logic engine, to be turned to any kind of work, and to spin the gossamers, as well as to forge the anchors of a mind stored with a knowledge of the great and fundamental truths of Nature and of the laws of her operations; one,” etc.

*Such* an one, and no other, I conceive, has had a liberal education; for he is, as completely as a man can be, in harmony with Nature. He will make the best of her, and she of him. They will get on together rarely; she as his ever beneficent mother; he as her mouthpiece, her conscious self, her minister and interpreter.

Note.—“Such a one” accords with the usage of the language.

## Empiric.

*Empiric* (noun). One of an ancient sect of Greek physicians who maintained that practice or experience, and not theory, is the foundation of the science of medicine.

Example: “Among the Greek physicians, those who founded their practice on experience called themselves *empirics*; those who relied on theory, methodists; and those who held a middle course, dogmatists.” An *empiric* is the term applied to an experimenter in medical practice, destitute of adequate knowledge; an irregular or unscientific physician; more distinctively a quack or charlatan.

An *empiric* in a general sense—is one who depends mainly upon experience or intuition; one whose procedure in any field of action or inquiry is too exclusively empirical.

*Empiricism*. Em-pir’i-sizm (noun). First meaning—Reliance on direct experience and observation rather than on theory; especially an undue reliance upon mere individual experience.

Second meaning—The practice of empirics; hence quackery; the pretension of an ignorant person to medical skill.

Third meaning—The metaphysical theory that all ideas are derived from sensuous experience—that is, that there are no innate or *a priori* conceptions.

## Prestige—

Pres-tezh (*e* in *tezh* like *e* as in *he*; accent on *tezh*) or pres-tij (accent on *pres*) means weight of influence arising from reputation.

# The Real Art of Acting

By HENRY A. WITTE

## EMPHASES

(Note—This is the fifth article in the series.)

To those who understand the philosophy that underlies the far-reaching fabric of dramatic art, the subject of emphases offers, at all times, material for successful discussion. Vehement emphases, without intelligent direction, are as destructive to artistic effect as is the haphazard fingering of the piano-player.

In the production of Julius Caesar by the Faversham Company, word after word was erroneously emphasized, destroying utterly the intelligent reading of the lines, and marking the actors as ill-equipped for their task.

Mr. Faversham is entitled to our thanks for making Shakespeare as attractive and gratifying to the eye as it is possible to make him. His ambition is laudable and meritorious. He is letting nothing lapse into desuetude as the impresario of a gorgeous and spectacular mis-en-scene. He carries with him a group of stage tyros, some of whom are persons of considerable culture and erudition, so we read. The more important parts are in the hands of men and women who are heralded as stars—men and women of prominence and excellence in dramatic art. Mr. Faversham has been very careful and happy in the staging and in the theatric maquillage of his elaborate presentation. In fact, so far as the extra scenic sides are concerned, Mr. Faversham deserves our profound appreciation. Herein he has offered us great enjoyment and we are more than willing to acknowledge the indebtedness. But as to the art side, it is doubtful whether any one part of the whole cast is in competent hands; although Mr. MacLean as Brutus seemed able to cope with many of the difficulties harnessed to his task; he was far away, however, except in the fourth act, from its requirements. But he acquitted himself, despite his frequent melodramatic intonation and orotund tendency, as the most nearly appreciative of them all.

The following illustrate some of the misplaced emphases which marred the reading of the lines:

In Mr. MacLean's reading we find the following:

"I will with patience hear, and *find a time*

Both *meet to hear* and *answer such high things*."

This sort of reading has self-consciousness perched all over it. It is histrionic suicide. Again he exclaims:

"It must be *by his death*."

*Death* is the word to receive stress.

Again we hear:

"And *then*, I grant, you put a sting in him."

Wrong again! Emphasize *sting* and run lightly over the other words.

Further on he says:

"They find petition *at* the hands of Brutus."

So again Mr. MacLean says:

"*Give* me your hands, all over, one by one."

Not so! It is better not to emphasize any word in this line. Surely *give* should not be emphasized.

Another:

"Our course will seem too bloody, Caius Cassius,

To *cut* the head off and then hack the limbs."

According to this, to *knock*, to *pull* off the head would not be bloody, but to *cut* it off would. Why put so much voice on *cut*? The only word that should receive stress is *bloody*. The others should be tripped over.

Still another:

"You see we do, yet *see* you but our hands."

On *see* he came with all his might. *Hands*, and no other word should get stress.

Incorrect emphasis also is this:

"You shall *not* in your funeral speech blame us."

A better way, because more nearly correct, is: "You shall not in your funeral speech—*blame* US."

Primary emphasis on US, secondary on *blame*.

What can we say to this:

"If any, speak!"

Here is another opportunity for the drill-master to explain.

This too:

"If then this friend *demand*, why *Brutus rose* against Caesar."

A moment's reflection will show him that the way to read this is probably:

"If then this friend demand, why Brutus rose *against* Caesar."

*Against* is the only word we should make much of.

So again:

"Do *grace* to Caesar's corpse."

To be sure, *corpse* as well as *grace* should be made prominent.

"Do *grace* to Caesar's *corpse*."

And finally:

"*You* wronged yourself to write in such a case."

Quite wrong! Read this as the context shows:

"You wrong'd *yourself* to write in such a case."

So much for Brutus. Cases against him could be greatly multiplied, but we must reserve space for the others.

Cassius is a still heavier trespasser. He sometimes emphasizes everything, sometimes nothing. When he emphasizes nothing he is at least agreeable and pleasing. When he emphasizes everything he is invariably wrong.

Mr. Arden says:

"I, your glass, will *modestly* discover to yourself."

It would seem that Cassius is not so much concerned with holding the mirror up to Brutus, but with doing it *modestly*. *Discover* invites stress, surely not *modestly*.

So again:

"The troubled Tiber *chafing* with her shores."

*Shores* should surely be touched as heavily as *chafing*.

He says too:

"But *ere* we could arrive at point proposed."

Why should *ere* be made emphatic?

So he slips again:

"The fault dear Brutus, is not in our *stars*,

But in ourselves that we are underlings."

Indeed, the most emphatic word is *ourselves*, yet Cassius skitters over it without a bit of notice. The line to educe Shakespeare's thought should read:

"The *fault*, dear Brutus, is not in our *stars*,

But in OURSELVES that we are underlings."

And again:

"Caesar doth *bear* me hard."

*Hard* should receive surely as much strength as *bear*. I should make *hard* the only emphatic word in the sentence.

Again:

" . . . wherein obscurely Caesar's ambition shall be *glanced* at."

Anyone will readily see that the line should read:

" . . . wherein obscurely Caesar's *ambition* shall be glanced at."

And this, too:

"And the persuasion of the augurers May hold him *from* the Capitol to-day."

Then we hear:

"I did *hear him groan*."

Why so much vocality on *hear him*? *Groan*, and none of the other words should be made strongly noticeable, thus:

"I did hear him—*groan*."

And once more:

"Ay, that tongue of his, that had the Romans mark him, and write *his* speeches in their books."

And again:

"Yet, 'twas not a crown neither 'twas *one* of those coronets."

It has nowhere been intimated, even admitting Caesar's towering ambition, that he wanted say two or more coronets. The line should read:

" 'Twas not a *crown* neither, 'twas one of those *coronets*."

Another unintelligent reading:

"I durst not laugh for fear of *opening* my lips and receiving the bad air."

Here it comes "in bunches":

"And at every putting by *mine honest neighbor* shouted."

"And I had been a man of any occupation, if I would not have *taken* him at his word, etc."

"When he came to himself again he said if he had done or said anything amiss, he desired their worship to think it was *his* infirmity."

Surely Caesar could not have meant that it was *their* infirmity that caused *his* illness?

And Mr. Mellish as Caesar, we have instances of his enigmatical reading:

"For our elders say

The barren touched *in* this Holy chase  
Shake off their *sterile* curse."

So too:

"What man is *that*?" instead of "What man is that?"

And then:

"I do not know what man I should avoid,  
*SO soon as that spare Cassius.*"

Further too:

"*For—always—I—am—Caesar.*"

Another:

"Thy Brother—by—decree—is—banished.  
If thou dost bend and *prcy* and *faen* on him  
I *spurn thee like a cur* out of my sight."

A few more. This is one:

"If I *could pray* to *move*, prayers would *move* me."

This is the other:

"Of whose *true fixed* and *resting quality*,  
*There is no fellow in the firmament.*"

"Yet I insisted, yet you answered *not.*"

"He *gave sign* for me to leave."

"*Make* me acquainted with your cause of grief."

"And tempt the purgy air to add *unto* your sickness."

"There have been here some six *or* seven."

"I will *not* disclose them."

"If it be *no more.*"

I shall jot down a few of the many of Mr. Faversham's false readings, where beauty of cameo like accuracy and charm was never wedded to a single thought in his rendering:

"I do beseech you, if you *bear* me hard."

"To *see* thy Anthony making his peace."

"Thou are the ruins of the noblest man."

That ever LIVED on the tide of times."

"Now to the hand that *shed* this costly blood."

"Friends, Romans, countrymen, lend *me* your ears."

He should have said:

"Lend me your *ears.*"

Brutus has spoken long ago, and if this reference should stretch to Brutus's speech, the emphasis is rather far-fetched. Far-fetched emphases are always objectionable and interruptive to the glib sequence and coherence of a contextual thought.

He reads:

"Whose ransoms did the *general* coffers fill."

We emphasize ideas, not mere words. *Coffers* should be made equally emphatic.

"Whose ransoms the *general* coffers fill."

Blindly he rushes into this:

"Did this in Caesar seem ambitious?" instead of:

"Did *this*—in Caesar seem *ambitious*?"

So too he says:

"Yet Brutus says he was *ambitious.*"

If he would think a tenth as much as he *talks* of thinking he would probably say:

"Yet Brutus says he *was* ambitious."

Furthermore he reads:

"*Was* this ambition?"

Instead of:

"*Was this—ambition?*"

Again:

"And *none* so poor to do him reverence."

Instead of:

"And *none* so *poor* to do him *reverence.*"

So too:

"Let but the commons *hear* this testament."

Instead of:

"Let but the *commons* hear this testament."

Change *hear* to *listen to*, and one can readily see, that *commons*, not *hear*, is the word to touch.

And again:

"Will you stay *awhile*?"

*Stay* is the only word begging for emphasis.

"If you have *tears* prepare to shed them now."

Not so, but so:

"If you *have* tears prepare to shed them *now.*"

Shakespeare's thought is this: Hitherto you have not wept, in spite of my efforts to move you; now I am going to show you something that *will* bring you to tears.

"If you *have* tears prepare to shed them *now.*"

And how this beautiful line was marred! Thus:

"This was the most unkindest *cut* of all."

To produce the effect intended by the author he should have said:

"This was the *most—UNKINDEST—cut* of all."

So again:

"But *were* I Brutus."

Instead of:

"But *were I—Brutus.*"

And finally he says to the populace:

"You have *forgot* the will I told you."

Not *forgot*, but *will* is the word upon which to put the emphasis.

If this paper had the virtue of a phonograph and could reproduce inflections, modulations, and, in general, the imperfect reading of the members of the Faversham Company, some of the listeners could not, I venture to say, trust their ears.

**ODE TO WALT WHITMAN****May 31, 1819—March 26, 1892**

O Poet! With cyclopean soul that housed the world within its walls!

All nations, all races, all creeds are joined by thy precious link of love.

Thy resplendent, glorious self arising from each word embodied in thy poems.

Mystical phrases that half conceal the truth and wonder of thy forceful utterances.

Thy wisdom, thy seership, recognized by few, will reach the highest pinnacle of glory!

The majesty of thy theme so vast will justify thine effort to uplift the cross of ignorance.

Thy name, *Thyself*, resounding through the halls of Time will chant a fuller, sweeter melody.

Thy life, thy martyrdom—thy Leaves—are living monuments to thy memory and holy purpose.

Friend and lover of all the trees and flowers and gathered Leaves, and Leaves of Grass in every clime!

The sun, the moon and stars, and all that fair earth yields, were woo'd and won by thee.

Nor bird, nor insect, nor any living thing but found shelter in thy colossal self.

The ocean, river, creek and pond found equal favor in thy mind and heart—uniting all with God.

Thy Country, thy Native land, and all that could enhance and glorify "These States" thou hast depicted in thine own great songs.

The humble men of toil, so fondly loved by thee, Will stronger grow in love and truth for thy fathoming their rugged hearts.

Truly hast thou said: "America and Democracy are convertible terms"—

The three fold parts harmoniously blended by thy master mind.

Each part so obviously denoting thy heart, thy mind, thy soul, in perfect unity with God.

The grandeur of thy life—the simplicity yet mightiness of thine every thought sheds a halo around thy name.

"Light rare, untellable—lighting the very light!" Thou Great, thou "Good Grey Poet," Walt Whitman!

I call thy friends, thy lovers, thy comrades to

join in praise of thee,—thy indomitable, Universal Self.

"And on the distant waves sail countless ships, and anthems in new tongues I hear saluting *Thee*."

A. P. D.

**WALT WHITMAN'S NAME**

Walt Whitman! *Walt Whitman!!* WALT WHITMAN!!!

I love thy name for its deep majestic ring.

I love thy name for its long resounding echo—

No soul e'er walked the earth with name more luminous.

In heart, in mind, in soul, thou art the peer of all illuminated seers!

Such vision rare to few vouchsafed—

A God in teaching and example:

A God in truth!

Waft thy soul's light to me, thy comrade, thy lover;

Waft thy soul's light to the living dead;

Awake the slothful slumberers,

That they, too, chant thy name in all its glorious splendor,

Walt Whitman! *Walt Whitman!!* WALT WHITMAN!!!

A. P. D.

**WALT WHITMAN**

He was so great!

So great he soared above them all,

Singing the grand old cause

Of that Democracy he dearly loved,

Yet gaining faint applause—

He was so great!

His aim was true!

So true he never missed the heart.

He shattered all but love,

And that he folded in his own white soul

And wafted up above.

His aim was true.

He was so great!

So great that few could see his light—

O Poet, Good and Grey!

Wave your white locks from distant shores

That souls go not astray

Thou art so great, SO GREAT!

A. P. D.

## Practical Lessons in Speech

By A. CHESTER TUCKER

Note—This is the fifth article in the series.

### CHAPTER V

#### Qualities of Voice

The qualities of voice most to be sought are smoothness, clearness, volume and intensity. Good placement is naturally conducive to these conditions; but to secure them requires particular effort in their direction. No voice can possess one of these attributes alone and be a good voice; each quality is held in common with the others.

The quality of clearness is the bell-like intonation spoken of earlier; it is descriptive of *pure tone*, as it is technically called. This quality is not by any means limited to a strong voice; a weak one possessing pure tone has carrying power equal to or in excess of a strong voice that is without it. An impure voice may be clarified by seeking less volume and greater intensity—qualities spoken of in the paragraphs immediately following, where is shown the dependency of the one upon the other. The impure tone is usually difficult to detect in one's self, and the speaker should keep his ear as well trained to discover any impureness as the musician to the tune of his instrument.

The term *smoothness* as applied to voice is self-explanatory. A smooth tone is liquid, evenly flowing, and sustained, with a softness characteristic of the flute. Harshness and hardness are its direct opposites, in overcoming which, particular attention should be given to situation of tone. A good breath support must be sustained, and the tones be placed in the head and well forward on the roof of the mouth. The *rough* tone is usually "throaty." The student may help to break himself of this defect by taking exercises in talking in a high pitched monotone, sustaining his voice at the pitch of some high note on the piano. Greater intensity of tone will contribute to improvement. All hard and guttural letters should be pronounced lightly, such as g, ck, k, qu and x, care being taken that r's be never burred, but lightly trilled. It will be observed by the student that the smooth tone is always a pure tone.

*Volume* does not necessarily imply loudness, but rather a large stream of sound flowing steadily. More breath is expended to secure volume than intensity; low pitch is common to the one, and high pitch to the other. A voice of large volume has the effect of filling the space about it with sound, and is a desirable attribute to the speaker, but careful articulation must be observed in order to preserve distinctness.

*Intensity*, on the other hand, may be likened to a stream of water forced through a small aperture, great force being generated thereby. The carrying power and penetration of the intense sound is very great. A very strong breath support or pressure of air is required to concentrate the tone, and force it through a small throat orifice, after which it is projected from the resonant surfaces of the nasal regions and back of the front teeth. Great intensity of voice is very fatiguing if extended in duration, and is practiced at emphatic points where the attention of the entire audience is sought. Volume and intensity are not antagonistic; a good voice possesses something of both these characteristics at the same time.

Quality, we repeat, is almost subconscious in the speaker until he has trained himself to be aware of it. It is the result of good physical condition, and can never be counterfeited. Quality can be acquired and retained only by regular practice and exercise in good speaking on the part of the student. A vocalizer who has once learned well how to sing or speak can never revert to the state of inaptness which he possessed before undertaking his training; but unless he observes regular practice and exercise he will retrograde to an extent that will call for redoubled efforts for a time in order that he may return to his former point of excellence. Day by day he will find the quality of his voice to be different—now good, now bad, discouragement following upon the heels of any flush of satisfaction in

which he may have indulged. Let him bear in mind that his experiences are not different from those of others; that good voice is not a thing to be gained by storm, but to be won by small attentions. State of mind reflects itself in condition of voice; the moments before the delivery of a speech should be devoted to quiet and calm reflection upon the subject to be discussed, and never to the performance of anything tending to excite the nerves.

The conversational voice is not different from the public-speaking voice. Its manipulation is wholly subservient to the thought and attitude of the speaker, who may have acquired many defects unconsciously. On the other hand, while attaining to the highest point of vocal excellence called for in conversation and oratory, he may have become self-conscious in his delivery of words, a shortcoming bound to take care of itself after due practice and experience in speaking. The student should grasp every opportunity to exercise his new-found abilities and to correct his faults. Practice in speaking with every-day friends, according to the principles already laid down, will help one to overcome self-consciousness. In this way, tone, placement, breathing and attitude and bearing, spoken of later, may be improved daily. To practice in private by mounting a table and lecturing to an imaginary audience, is a method well worth following, but if care be not taken it is conducive to an oratorical and extravagant style, in direct contrast to the delightful

simplicity and directness fostered in common conversation.

The conversational style in public discourse is termed *colloquial* speaking, and because of its easiness and familiarity it is the most convincing. Oliver Wendell Holmes and Artemus Ward are two familiar exponents of this style of speaking. The beginner in oratory is prone to judge colloquial delivery as being too commonplace and inornate, while his own faults probably lie in being declamatory and pedantic. It often happens that what is the most simple and natural is the hardest to attain. This is very true in relation to the unaffectedness and simplicity common to the colloquial style. Colloquial speaking, of course, is not suitable to all kinds of oratory, but in point of directness and sincerity, it is the style to be practiced. Nothing of voice quality, tone, or good placement is lost or mitigated by it. The after-dinner speaker's whole charm lies in the familiarity and off-handedness with which he delivers his remarks, though everything he utters may have been composed beforehand and committed by rote. Few of us can ever become a Pitt, or a Burke, or a Curtis, to rise to dizzy heights of oratory when some momentous occasion calls for eloquence; but even these men found no speech too lofty, no question too profound, no sentiment too stirring, to call at some time for that simplicity and directness of delivery to be found in the colloquial speech.

## A Study in Punctuation

From the Introduction to Huxley's Lay Sermons.

### The Semi-colon, the Colon, and the Period.

The following rules govern the use of the semi-colon, the colon, and the period.

Rule.—Co-ordinate clauses when closely related in meaning are separated by commas; but, if they are not closely related in meaning, or if their parts are separated by commas, semi-colons are required. Again, when the connection in thought is so remote that a period could be used, a colon is often employed instead. The colon is used before a lengthy or a formal statement. The period is used after every complete declarative or imperative sentence.

Note the proper use of the semi-colon, the colon, and the period in the following:

After reading the preceding sketch, one is apt to ask what sort of man Huxley was. Since he performed so much work and expended so much energy, was he merely a stupendous, dry-as-dust, cold logic-engine? Was he really a man as other men are? To the first question, the answer is an emphatic no; to the second an equally emphatic yes. At the same time, however, Huxley was a perfect illustration of his own saying, "Perhaps the most valuable result of all education is the ability to make yourself do the thing you have to do, when it ought to be done, whether you like it or not." He was, it is true, so filled with abundant energy that no one can wonder

at his saying, when he saw the tugs moving the larger boats in New York Harbor, doing the work of the day that had to be done, "If I were not a man I think I should like to be a tug."

But even a hasty reading of Leonard Huxley's admirable *Life* of his father makes it clear that Thomas Huxley was an all-round man, "a noble, warm-hearted human being." He was a man absolutely simple and natural, with a "veritable passion for truth." In a time of deepest personal sorrow, when writing to a friend, he said, "If wife and child, and name and fame were all to be lost to me, one after the other, still I will not lie." His intercourse with men, his letters to his friends and to his family disclose him always single-minded in purpose, beautiful and spotless in integrity, whole-souled and hearty, full of energy and enthusiasm, unselfish to a fault, and unfailingly sympathetic. It was this last characteristic that affected John Fiske, the historian, who declared Huxley "a powerful individuality, a poetic soul one could not help loving." Rounding out and illuminating these splendid qualities was a sense of humor, keen and irrepressible. It flashed out in his lectures, in his conversation, and in his letters.

Of course, any man with such a charming personality would attract many friends, and Huxley was no exception. Darwin, Tyndall, Herbert Spencer, Sir John Lubbock, Hooker—all great men in science; Jowett, the scholar; Matthew Arnold and Tennyson, the poets; Lecky, John Fiske, and J. R. Green, the historians; Alma Tadema, the artist; Leslie Stephen, Mark Pattison, Frederic Harrison, the writers, were among the intimates who used to gather informally on Sunday evenings in the Huxley home in London. Here old and young, for the friends of the Huxley children came too, indulged in most delightful talk. There was no limit to the range of subjects discussed, though if the talk turned upon science, the modest host, always the very center and life of the company, was not the man to bring it in. Politics, religion, art, literature, music, poetry, all furnished themes for the rare talk heard in the little library. Ever ready for his share in the conversation, be it serious or light, Huxley always left John Fiske, a man of great intelligence and wide knowledge, wondering at the "fullness and accuracy of his information and the keenness of his judgments."

This seems an extraordinary statement, but it must be remembered that Huxley was not a mere scientist, but a scholar. He was self-taught. As a boy, he learned German and Latin, and later he mastered French and Italian, not for the sake of the languages, but to be able to know at first hand the scientific works contained therein. In middle life he mastered Greek to read Aristotle, and then read Homer. History, philosophy, and literature he made his own with great ease, for he had that rare power of intense concentration which enabled him to read a book "through at a gallop." The words he did not retain, but the substance of all that interested him was fixed in memory. He read everything, his son relates, "from fairy tales to the last volume on metaphysics." Music and art appealed to him, and he had cultivated a natural talent for drawing. But reading was his chief recreation, a change of mental occupation affording him sufficient rest.

In personal appearance Huxley was distinguished. Slender but not tall, he had a commanding air. He wore his abundant hair rather long and brushed straight back. His face was alive and his dark eyes flashing; his mouth, large and firm in repose, was capable of breaking into a lovable smile. Here is an admirable picture of him as he appeared in his prime before the Royal Institution to lecture. "The square forehead, the square jaw, the tense lines of the mouth, the deep flashing dark eyes, the impression of something more than strength he gave you, an impression of sincerity, of solid force, of immovability, yet with the gentleness arising from the serene consciousness of his strength—all this belonged to Huxley and to him alone. The eyes were those of one accustomed to command, of one having authority, and not fearing on occasion to use it. The hair swept carelessly away from the broad forehead and grew rather long behind, yet the length did not suggest, as it often does, effeminacy. He was masculine in everything—look, gesture, speech." As he grew older and his hair turned gray, his features took on an air of benignity. Time softened some of the lines and tenseness of the face, but he lost none of his grace and distinction.

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#### Neufchatel—

Neu-sha-tel (*eu* like *e* in *her*; accent on *tel*).  
A kind of cheese.

## Style

By FREDERICK S. BAKER

The last article dealt especially with the choice of words. This article has to do with the putting of words together for the purpose of communicating ideas by written language. The written communication of ideas is termed Composition.

English Composition, then, is nothing more nor less than the communication of ideas by means of the English Language; richness of thought making for fullness of expression; paucity of thought for impoverished expression.

Without well-defined thought, there is no message to deliver; hence, there is lacking the *raison d'être* of written communication. If, however, there be the germ of a thought, get it on paper. Write it over and over again until it appears in concrete form—the written word with a message worthy of communication.

But, one asks: Why an addition to the mass of printed thought already written, with the shelves of our libraries groaning under their burden of ages? And why not? For with the accumulated wisdom of the ages, mayhap he who plays with this most fascinating of games, will yet add to the store, with something hitherto unsaid, or so said as to awaken a slumbering interest or to create an interest anew, in the mind of the reader.

The written word, like the spoken, is amenable to special rules and regulations, upon which the art of composition rests. This art presupposes a knowledge of the idiomatic and the grammatical usage of the language. Grammar is a logical science, and he who would master the art of Composition must be conversant with its rules and principles and their application to written thought. Any deficiency in such understanding of the bases upon which rests the superstructure of Composition must be first overcome, before the ambitious writer makes a selection of his theme.

Having selected your theme, sit and reflect on it—take a day—two if necessary—a week—a month if necessary framing it; considering it, then get to work, but remember at the outset, that there are three primary principles: UNITY, which is concerned with the material with which you build; and MASS and COHERENCE, which are concerned with the arrangement of the

material. As Webster says: "A composition has unity when all the material has been so sifted and selected, that each part contributes its share to the central thought of the whole. Whether of a sentence, a paragraph, or a whole composition, all those parts must be excluded which do not bring something of value to the whole; and everything must be included which is necessary to give a clear understanding of the whole. MASS, the second principle of structure, demands that those parts of a composition, paragraph or sentence which are of *most importance* shall be so placed that they will arrest the attention." This principle is of such vital importance that the reader should read it over and over again, and then apply the test to the great number of compositions he has read which, for lack of proper placement of the principal thought, have failed to interest, to convince, or to instruct.

By coherence in composition is meant "that principle of structure which, in sentences, paragraphs and whole compositions, places those parts related in thought near together, and keeps separate those parts which are separated in thought."

If all of your materials have been selected to contribute to the main incident and converge toward it, it will follow that the *main incident* will come last in the story; if it is a story you are writing and it will be the *climax* towards which the several parts of the story are directed. Moreover, it should be the last, in order to retain the interest of the reader up to that time. This is in accordance with the demands of the second great principle of structure, MASS. An essay is well massed if the parts are so arranged that *things of importance* will arrest the attention. In literature to be read, to arrest the attention is almost equivalent to catching the eye. The positions that catch the eye are the beginning and the end. Were it not for another element which enters into the calculation, these positions would be of nearly equal importance. Since, however, the mind retains the most vivid impression of the thing it receives last, the impression of the end of the sentence, paragraph or essay is stronger than the impression made by its beginning. The climax

should come at the end, both because it is the result of preceding incidents, and because by this position it receives the additional emphasis due to its position.

Having the end and the beginning clearly in mind, the next question is how best to pass from one to the other. Shall the incidents be arranged in order of time? or shall other considerations govern? If it be any narrative of the journal form, whether a diary or a biography, the chronological arrangement will direct the sequence of events. Again, if it be a simple story with a single series of events, the time order will prevail. If, however, it be a narrative which contains several series of events, as a history or a novel, it may be necessary to deviate from the time sequence. It would have been unwise for Scott to hold strictly to the order of time in "Marmion;" after introducing the principal character, giving the time and the setting, because it was necessary for him to bring in another element of the plot, Constance, and to go backward in time to pick up this thread of the story. The really essential order in any narrative is the order of *cause* and *effect*. As causes precede effects, the causal order and the time order generally coincide. In a single series of events, that is, where one cause alone produces an effect, which in turn becomes the cause of another effect, the time order is the causal order. In a novel, or a short story frequently, where there are more than one series of incidents converging towards the main incident, these causes must all be introduced before the effect, and may break the chronological order of the story. The only rule that can be given is, to introduce causes before effects. In all stories, short or long, this will result in an approximation in the order of time: in a simple story it will invariably give a time sequence.

There is one exception to this rule which should be noted. It is quite necessary at the very beginning to have some incident that will arrest the attention. This does not mean that persons, place and time shall not come first. They shall come first, but they shall be so introduced as to make an interesting opening to the story. The time order may be broken in order to introduce at the beginning of the story some interesting situation which will immediately engage the reader's attention.

In arranging the materials of a story, the main considerations are MASS and COHERENCE.

MASS demands important matters at the beginning and at the end of a story. COHERENCE demands that events closely related shall stand close together; that an effect shall immediately follow its cause. Beginning with some interesting situation that will also introduce the principal characters, the time, and the setting, the story follows in the main the order of time, and concludes with the main incident.

One practical suggestion will assist in arranging the parts of a theme. Use an outline. It will guard against the omission of any detail that may afterward be found necessary, and against the necessity of offering an apology; it will help the writer to see the best arrangement of the parts, to know what causes have preceded effects. The outline in narration should not be too much in detail, nor should it be followed if, as the story progresses, new light comes and the writer sees a better way to proceed. The writer should be above the outline; not its slave; but the outline is a most valuable servant to the writer.\*

The following excerpt from the Introduction to Huxley's *Autobiography and Lay Sermons* shows how the qualities that make for lucidity of style were developed by Huxley:

"Most frequently the pages easiest to read cost the most pains in preparation. Such was the case with Huxley, who once wrote: 'I have a great love and respect for my native tongue, and take great pains to use it properly. Sometimes I write essays half a dozen times before I can get them into proper shape.'" His only rule of style was to have clear conceptions and then to express them. Clearness, simplicity, dignity, conciseness are not gifts of the gods, but only result from much careful practice. By no other method did Huxley acquire these powers, for after one of his early lectures a note was sent to the authorities asking "not to have that young man again." But he accepted criticism from any source, and persevered until he became one of the masters of English prose.

Three of the addresses in this volume, those *On a Piece of Chalk*, *A Liberal Education*, and *The Physical Basis of Life*, his son considers to represent best Huxley's mature style, for in them he was able to say "exactly what he meant, neither too much nor too little, without confu-

\*Books to be read with profit—Webster's Composition and Literature.

sion and without obscurity. This was the secret of his lucidity." All of these addresses were, no doubt, delivered with the ease, fluency and effectiveness for which Huxley was noted. What his manner was has been accurately described by Professor Mivart, who says: "He was my very ideal of a lecturer: Distinct in utterance, with an agreeable voice, lucid as it was possible to be in exposition, with admirably chosen language,

sufficiently rapid, yet never hurried, often impressive in manner, yet never otherwise than completely natural, and sometimes allowing his audience a glimpse of that rich fund of humor every ready to well forth when occasion permitted, sometimes accompanied with an extra gleam in his bright dark eyes, sometimes expressed with a dryness and gravity of look which gave it a double zest."

## Post Impressionist, Cubist, Futurist

By Charles Francis Browne.

Please define the meanings of impressionist, cubist, futurist, and oblige. A READER.

Answer.—Mr. Charles Francis Browne, President of the Society of Western Artists, has kindly consented to answer your question in the following letter:

The post-impressionists are endeavoring to improve on impressionism by returning to a more primitive mental condition. They claim that the present is enthralled by convention and tradition, and that the only hope of progress is to see freshly—like a child—the things of nature. They are against elaboration. They desire to express their impressions, not by imitation, but by simple, powerful, and colorful suggestion.

The cubist endeavors to express his ideas and emotions by reducing form to its simplest solid element, the cube. His art is therefore not objective nor realistic, but subjective and suggestive. He goes beyond the post-impressionist in his endeavor to be primitive by reducing all forms to cubes. His color is wholly arbitrary and the result is something within the field of design, but not very intelligent nor beautiful to the average observer.

The futurist, although admiring the cubist for his courage in protesting against the realistic and conventional in art expression, does not agree with him in his means at all. He carries his methods beyond an outside imitation. He reduces his object to a severe mathematical convention and then in an ingenious manner represents this convention in continuous movement. "A nude descending the stairs" is perhaps the masterpiece of the school so far. The result is a design, as is the object of the cubists, but the representation of motion or progression is more advanced. It is colored, but with no reference

to nature. It would seem to be taking painting beyond its own province into one more akin to music, which is an art of progression and not static as is painting. As descriptive music is not considered in good musical taste, one might upon the same grounds declare that the futurist art is not based on true graphic principles.

This picture of the "nude descending the stairs" is classed with the work of the cubists and perhaps should be considered as such. Still, it is not a treatment in cubes, but in planes, and therefore may be classed as advanced cubism or neofuturism. Pure futurism appears to be a treatment in lines and planes and is incoherent to a normal and uninitiated vision. It employs such themes as "view of a street from the window of a cab progressing over cobblestones," "a ballroom with people dancing," or any scene where a combination of objects is rapidly changing their continued action. If anywhere, it belongs in the province of decoration or design, but it has almost no relation to a picture as commonly understood.

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### Thon.

*Thon* is a pronoun of the third person, common gender, meaning "that one, he, she or it;" a neoterism proposed by Charles Crozat Converse, and apparently complying with the neoteristic canons, since it supplies an antecedent blank, obeys a simple and obvious analogy, and is euphonious.  
—*Standard Dictionary*.

### Caught cold or Taken cold.

EDITOR CORRECT ENGLISH:

Which is to be preferred, "I have caught cold" or "I have taken cold"? A. Q. T.

Answer.—They conform equally to the usage of good language.

## A Classic-Ette

By a Reader of CORRECT ENGLISH.

(Study CORRECT ENGLISH DRILL BOOK, and write short exercises exemplifying the instructions in the June Drills.)

Do you know Mrs. Baker,  
The Correct English maker?  
She will help you, provided you'll try,  
To lend your attention,  
Without condescension,  
To learning the "wherefore" and "why."

When *providing* your work,  
She'll not let you shirk,  
But keeps you right up to the mark.  
She'd *lend* you her ears,  
Without any fears,  
If thus she could teach you to hark.

If asked for a *loan*,  
She'd answer the 'phone  
With the tact she so largely possesses.  
She *proposes* no measure  
That is not a pleasure,  
If the truth one but frankly confesses.

She *intends* not to do  
All the thinking for you,  
But leaves you a task to work out.  
It's her purpose to be  
Fair to you and to me,  
But Correct English must be brought about.

If she *proposes* a plan,  
Neither woman nor man  
May pass by that plan till it's done.  
You may squirm, frown or wriggle,  
Look sad or may giggle,  
But from trial you never may run.

You must *inform* your slow mind,  
And with sorrow you'll find  
That *previously* to this you knew naught.  
To be *informed* is true pleasure  
And gives joy without measure,  
Though the knowledge with labor be fraught.

Do your work *before* going  
To tea, whist or sewing,  
This is best, has been *proved* beyond doubt.  
That the task will seem light,  
If you approach it just right,  
Should give you a courage that's stout.

The standard's *so* high  
That up one must fly  
If approval one strives to obtain,  
One feels *very much* pleased  
When from doubt one's released,  
And the lesson's correct in the main.

Indeed, one's *delighted*,  
After being *affrighted*,  
To find that one's effort has passed.  
One is *pleased* beyond measure,  
And filled with rare pleasure,  
To know there is progress at last.

What has *happened* surprises,  
Notwithstanding, surmises  
That there might be a "tendency" here.  
It may never *transpire*  
How great one's desire  
Has been, as a star to shine clear.

Some are *liable* to fear  
That this object so dear,  
To them is a book shut and sealed,  
But they're *apt* to forget,  
Which is cause for regret,  
That they're *likely* to conquer the field.

To speak correctly and *well*,  
With a voice like a bell,  
Is a heavenly state and condition.  
One may *look sweet* and *glad*,  
Or *feel blue* or *sad*,  
And yet be the "latest edition."

If *unafraid*, all endeavor  
And strive to be clever,  
Some may *give* to the world something grand.  
If always we're kind  
And keep a clear mind,  
We may help other lives to expand.

I *suppose* it is right  
Not to stand in one's light,  
But to earnestly strive for what's best.  
We *expect* some returns,  
But the toiler soon learns  
That "returns" are not always the test.

## Correct English for the Beginner and the Foreigner

Note.—The initial article in this series began in January, 1911.

### Come and Go.

*Come* means to arrive at; *go* means to depart. The verb *come* is correctly used to indicate arrival at a place; *go*, to indicate departure for a place; as, "I will *come* to see you when I *go* to the city." "I am *going* to church on Sunday, and will *come* to see you immediately after the service."

### Come.

(In the following sentences, arrival is to be expressed.)

I will *come* to your house on my way to town.

I will *come* to your office when I reach the city.

I will *come* to New York if you wish.

I will *come* to New York next month to talk over the matter with you.

### Go.

(In the following sentences, departure is the idea to be expressed.)

I shall *go* to New York next month, and while there, I will *come* to see you.

I shall *go* to town in the morning, and will *come* to your office if you wish.

Let us *go* to the matinee this afternoon.

I shall *go* to the matinee this afternoon, and will *come* to see you on my way home.

### A Conversation.

A.—When will you *come* to see me?

B.—I will *come* to-morrow.

A.—Will you *go* with me to the matinee?

B.—Thank you; I shall be pleased to *go*.

A.—When shall you *go* East?

B.—Soon. Will you *go* with me?

A.—Let us *go* to see Mary this afternoon.

B.—Very well; she has been expecting us to *come* for some time.

A.—When did she *come* to see you last?

B.—She came to see me on Monday.

### Finished and Through.

Specific Rule.—Do not use the preposition *through* for the verb *finished*.

I have *finished* my breakfast. (Not I am *through* my breakfast.)

I have *finished* this task. (Not I am *through* this task.)

When the speaker had *finished*, the audience

heartily applauded him. (Not: When the speaker was *through*, etc.)

Note.—*Through* is correct when the meaning is from beginning to end; transition from one point or part to another.

He went *through* the ordeal bravely. (From beginning to end.)

He jumped *through* the window. (From one point to another.)

He went *through* the house. (From one part to another.)

### Fear and Afraid.

Specific Rule.—Do not use the adverb *afraid* in the sense of the verb *fear*.

I *fear* that I cannot go. (Not *I am afraid*.)

I *fear* that he is ill. (Not *I am afraid*.)

I *fear* that the child is hurt. (Not *I am afraid*.)

I *fear* that you will be late. (Not *I am afraid*.)

I *fear* that I shall inconvenience you. (Not *I am afraid*.)

I *fear* that you are in the wrong. (Not *I am afraid*.)

Note.—The following use of *afraid* is correct:  
I am *afraid* of fire. He is *afraid* of burglars.  
She is *afraid* of lightning.

### Got and Gotten.

Rule.—Use "got" without *have*, *has*, or *had* to express past time.

Use either "got" or "gotten" with "*have*," *has*, or *had* to express perfect time, unless possession, necessity, or obligation is expressed.

(Got, meaning to acquire, or gain, etc.)

He *got* what he wished.

He *got* the money from his friend.

The burglar *got* all he could lay his hands on.

He *got* the amount that he asked for the building.

He *got* into difficulties with his landlord.

(Got, meaning to acquire, to gain, etc.)

I *have got* or *gotten* to the point where I need the assistance of others.

I *have got* or *gotten* the price that I asked.

They *have got* or *gotten* all the information that they sought.

I *have gotten* this knowledge by hard work.

Caution.—*Got* or *Gotten* is superfluous in the following sentences:

I have *got* my purse. (Possession.)

I have *got* to go. (Necessity.)

### Give and Donate.

Specific Rule.—Do not use the word *donate* for the simple word *give*, unless the gift is important and special.

He *gave* five dollars to the organ fund. (Not *donated*.)

She *gave* five dollars to the Ladies' Aid Society. (Not *donated*.)

She *gave* her services for the afternoon. (Not *donated*.)

She *gave* a fruit-cake to the committee on refreshments. (Not *donated*.)

Will you *give* ten dollars to this organization? (Not *donate*.)

I wish that you would *give* fifty dollars to this relief fund. (Not *donate*.)

Note.—In the following sentence, *donate* is correctly used:

Andrew Carnegie has *donated* several millions of dollars to the cause of education.

### Happened and Transpired.

Specific Rule.—Do not use the word *transpire*, which means *to make known*, for the word *happen*, or *occur*.

What *happened* while I was out of town? (Not *transpired*.)

Tell me what *happened* in my absence. (Not *transpired*.)

What *occurred* of importance while you were in New York? (Not *transpired*.)

Several events *occurred* to make the occasion interesting. (Not *transpired*.)

The events to which I refer *occurred* in rapid succession. (Not *transpired*.)

I can think of nothing important that *happened* in your absence. (Not *transpired*.)

I wish that you would tell me of the incidents in the order that they *occurred*. (Not *transpired*.)

### Informed and Posted.

Specific Rule.—Do not use the verb *posted* for the verb *informed*.

She is very well *informed*. (Not *posted*.)

He is thoroughly *informed* on all the points involved in the case. (Not *posted*.)

Do you consider him well *informed* on this subject? (Not *posted*.)

He seems thoroughly *informed* on all general topics of interest. (Not *posted*.)

He certainly is thoroughly *informed* as to the merits of your case. (Not *posted*.)

How do you account for his being so well *informed* about the matter? (Not *posted*.)

I shall *inform* myself thoroughly as to the merits of the case before promising to take it. (Not *post*.)

I wish him to become *informed* as to the requirements of the position before he decides to accept it. (Not *posted*.)

### Intend and Propose.

Specific Rule.—Do not use the verb *propose* for the verb *intend*.

I do not *intend* to be imposed on. (Not *propose*.)

I do not *intend* to have him dictate to me what I shall do. (Not *propose*.)

I do not *intend* to tell him all my affairs. (Not *propose*.)

He doesn't *intend* to do anything of the kind. (Not *propose*.)

She says that she doesn't *intend* to do anything of the kind. (Not *propose*.)

I don't *intend* to let him interfere with my plans in this way. (Not *propose*.)

Does she *purpose* giving up her position in the choir? (Not *propose*.)

Do you *purpose* leaving Chicago? (Not *propose*.)

What do you *intend* to do (or *purpose* doing)? (Not *propose* to do.)

What does she *intend* to do, (or *purpose* doing for a living? (Not *propose*.)

Note.—*Propose* is correctly used in the following:

He *proposed* to her. (Made her an offer of marriage.)

He *proposed* the bill himself. (Presented it to a legislative body, for example.)

He *proposed* his friend as a candidate for membership. (Announced the name of his friend as being desirable.)

### Proved and Proven.

Specific Rule.—Do not use the form *proven* for the form *proved*.

The plan has *proved* to be feasible. (Not *proven*.)

She has *proved* herself to be worthy of the name of friend. (Not *proven*.)

It was *proved* that he was innocent. (Not *proven*.)

The goods were *proved* to be damaged. (Not *proven*.)

The truth of the story can be easily *proved*. (Not *proven*.)

The falsity of the story has been *proved*. (Not *proven*.)

He has *proved* to be thoroughly reliable in every respect. (Not *proven*.)

The stock has been *proved* to be utterly worthless. (Not *proven*.)

He has *proved* himself to be a gentleman. (Not *proven*.)

He has *proved* to be honest in all his dealings. (Not *proven*.)

Note.—The wording of the Scotch verdict "not proven," must not be confused with the misuse of *proven* not employed as a legal term.

#### Prove and proved.

WASHINGTON, D. C.

EDITOR CORRECT ENGLISH:

Please give sentences illustrating the proper use of "proven."

J. B. T.

Answer.—See this issue, CORRECT ENGLISH FOR THE BEGINNER AND THE FOREIGNER.

### FROM "THE DOCKET."

#### Idem Sonans.

It is not alone in regard to proper names that the attorney and legal writer have trouble because of similarity of sounds. Sometimes the stenographer (we say it with trepidation) corrects in her own way phrases which are so unusual as to mislead her into the belief that errors have been made. Take, for example, the phrase "in forma pauperis," which was recently transcribed "in form a pauper is." This is scarcely as bad, however, as the transcription of an attorney's address, which was made to refer to the jury as the "bull works" of American liberty, or the use of "dried ox" for "dry docks." "Seminary" as the equivalent of "burial ground," when the well-meaning editor had dictated "cemetery," can be explained on the theory that the stenographer perhaps had the study of dead languages in mind. When a provision against an "act of God" came out of the machine "an active God" it might have been defended, perhaps, but looked startling. The person who wrote "senate dementia" doubtless described a very real ailment, but the editor changed it to "senile dementia." Uncle Sam's system of internal revenue was very

properly referred to as "eternal revenue," on the theory that death and taxes are always certain. There are other interesting instances which classify, however, under topics in the American Digest classification, which compels us to hold them for a possible "Improper Number."

"Relator is improperly used, instead of "relatrix," where the quasi plaintiff is a woman.

Though "Mr." is in a sense a complimentary term, an appellate judge recently referred in his opinion to one whose conviction of a felony was affirmed as "Mr. Pirkey."

#### BOOKS RECEIVED.

A new edition of Mr. William Hawley Smith's famous book entitled "Walks and Talks" has just been published by L. A. Rankin & Company of Boston. Next to Mr. Smith's "Evolution of Dodd," this is probably the most widely known of all his books, as it includes his famous "Rat Story," which has been said to contain more common-sense pedagogy than any book on education ever written. "Walks and Talks" ought to be in the hands of every teacher on account of the "Rat Story" if for nothing else. The titles of other chapters of the book indicate the variety of subjects treated and suggest the entertaining and illuminating manner in which they are presented: "The Bad Boy's Mother," "Specialty Business," "Whistling," "Light, Air, Heat and Health," "Housecleaning and History," "Exams," "Born Short."

It is in "Walks and Talks" that William Hawley Smith has advanced his theory of "born short" and "born long," which has made him famous. "Born Short" as well as the "Rat Story" have become "classic" and have had a wide influence in modifying the attitude of thousands of teachers toward their pupils.

"Walks and Talks" is a book of 228 pages, attractively printed on fine paper with a cover in gold and blue, and is published at a price of 50 cents, postpaid.

The gloomy recess of an ecclesiastical library is like a harbor, into which a far-traveling curiosity has sailed with its freight, and cast anchor. The ponderous tomes are bales of the mind's merchandise. Odors of distant countries and times steal from the red leaves, the swelling ridges of vellum, and the titles in tarnished gold.

—*W'illmott.*

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# Correct English

## How to Use It

Edited by JOSEPHINE TURCK BAKER

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## “The World Does Not Require So Much to Be Informed As to Be Reminded”

### SHALL AND WILL: HOW TO USE THEM

Do you say: “Will you go East as usual this fall” instead of “Shall you go East as usual this fall”?

General Rule.—“SHALL you” expresses intention; “WILL you,” willingness.

*Shall* you go to the theater? (Meaning: *Are* you going? Is it your intention to go?)

*Will* you go to the theater? (Meaning: *Are* you willing to go?)

### A Conversation

He.—*Shall* you go to the matinee on Saturday? She.—I think I *shall*.

He.—*Will* you go to Ravinia Park this afternoon with me and my sister?

She.—Thank you; I *will* (or, I *shall* be pleased to go).

He.—*Shall* you go East this fall?

She.—I hardly think that I *shall*.

*Shall* you go to the city this afternoon? (Meaning: *Are* you going?)

*Will* you go to the city this afternoon? (Meaning: *Are* you *willing* to go?)

He.—*Will* you accompany me to the dining-room?

She.—Thank you; I *will* (or, I *shall* be pleased to do so).

He.—*Shall* you go to the city to-morrow?

She.—I think I *shall*.

He.—If you go, *will* you be so kind as to deliver a message for me?

She.—I *will* deliver it if it is possible.

Do you say: “Do you think you *will* go,” instead of “Do you think you *shall* go”?

Rule.—In interrogative sentences, after the verbs *think*, *say*, *fear*, *believe*, and the like, use *shall* and *will*, the same as in the declarative form of these verbs. Thus: “He *thinks* (says, fears, believes) he *shall* go” becomes “Does he *think* (say, fear, believe) he *shall* go?”

### Declarative Form.

### Interrogative Form.

### Indirect Quotation.

### Indirect Quotation.

He *thinks* he *shall* go.

Does he *think* he *shall* go?

She *thinks* she *shall* go.

Does she *think* she *shall* go?

She *fears* she *shall* not be able to go.

Does she *fear* she *shall* not be able to go?

She *believes* she *shall* find her lost pocket-book.

Does she *believe* she *shall* find her lost pocket-book?

He *says* he *shall* not be able to go.

Does he *say* he *shall* not be able to go?

Note that in all the foregoing sentences, *shall* is used throughout, because the speaker (or thinker) refers to himself. When he does not refer to himself, *shall* and *will* are used the same as in the declarative forms of simple futurity: as, “I *shall* succeed,” “You *will* succeed,” “He *will* succeed,” becomes “Does the teacher *think* I *shall* succeed?” “Does the teacher *think* you *will* succeed?” “Does the teacher *think* the pupil *will* succeed?”

Note.—In everyday conversation, *that* is frequently omitted in constructions like the foregoing.

## Your Everyday Vocabulary—How to Enlarge It

THE GOLDEN RULE IN SPOKEN OR WRITTEN LANGUAGE.—USE THE WORD—  
ANGLO-SAXON OR LATIN DERIVATIVE—THAT WILL  
BEST EXPRESS YOUR MEANING

There is no reason why the speaker should not have the same comprehensive vocabulary as the writer. Choose words as you would your clothes, selecting some for their beauty, others for their richness, others for their general utility, always keeping in mind that, like one's garments, the words should be appropriate to the occasion. (From *How Can I Increase My Vocabulary?*)

### COMPLETE ALPHABETICAL LIST

Note.—The initial article in this series began in January, 1911.

#### **Emissary.**

*Emissary* (accent on *em*) means a person sent on a mission. Now commonly used in a contemptuous sense and implying secrecy or chicanery.

He wanted me to send an *emissary* to Baldpate, . . . one who could perhaps keep up the pretense of being here for some other reason than a connection with the bribe.—*Earl Derr Biggers*.

#### **Emolument.**

*Emolument* (e-mol-u-ment; accent on *mol*) means profit in general arising from office.

"The honor of holding a judgeship was eagerly sought, though the *emoluments* were small."

#### **Empanoply.**

*Empanoply* (accent on *pan*) means to invest in full armor; as, soldiers *empanoplied* for battle.

#### **Empiric.**

*Empiric*. Em-pir' ic (adjective). Experience, mere experience or practice without *knowledge*, especially in medicine. Same as empirical. Empirical. Derived from experience or experiments; depending upon or derived from observation of phenomena.

#### **Emporium.**

*Emporium* (accent on *po*) means a place of trade.

"Calcutta is one of the great *emporiums* of the Orient."

#### **Emprize.**

*Emprize* (accent on *prize*) means undertaking.

"In the rash *emprize* of setting four poems by Paul Verlaine, the composer has dared to venture in the footsteps of Debussy."

#### **Empyreal.**

*Empyreal* (em-pi-re-al; accent on *re*, or em-pir-e-al, accent on *pir*) means pure, formed of pure fire or light; pertaining to the highest and purest region of heaven; as, "the *empyreal* realm of the eagle."

#### **Empyrean.**

*Empyrean* (em-pi-re-an; accent on *re*, or em-pir-e-an, accent on *pir*) means celestially refined; the highest heaven.

"In the *empyrean* heavens."—*Cowley*.

". . . she kept to the unwritten terms of their strange alliance, and, with certain reservations, helped her consistently to soar to the *empyrean* heights of her dreams.—*Frank Danby*.

#### **Empyrical.**

*Empyrical* (accent on *pir*) means relating to combustion. [Rare.]

#### **Emulate.**

*Emulate* (accent on *em*) means to strive to equal or excel.

"We cannot attempt to *emulate* his dramatic genius."

#### **Emulous.**

*Emulous* (accent on *em*) means eager to imitate or vie with another; with *of*; as, *emulous* of another's deeds.

The close, *emulous* contacts bred stealthy strifes and hatreds.—*Anne Sedgwick*.

#### **Enamour.**

Enamour, also written *enamor* (accent on *nam*), means to captivate, to charm. Chiefly in the past participle with *of* or *with*; as, *enamoured* with the beauty of the scene.

#### **En bloc.**

*En bloc* (on blok; *n* nasalized) means in one lot.

\* Now in volume form: "Your Every-Day Vocabulary: How to Enlarge It."

The shares of the new corporation will be sold *en bloc*.

**Encomium.**

*Encomium* (en-ko-mi-um; accent on *ko*; *o* as in *old*) means high praise, discriminating approval.

If only she had never been told she had a voice, never repeated the *encomiums* on it to Harston!—*Frank Danby*.

**Encomiast.**

*Encomiast* (accent on *ko*; *o* as in *old*) means one who praises; a panegyrist.

"He constituted himself the President's *encomiast*."

**Encompass.**

*Encompass* (accent on *com* [kum]) means to enclose, to surround.

Love, of this foam and flame quality, . . . rose up toward Madame Okracka and *encompassed* her from hundreds of hearts and eyes.  
—*Anne Sedgwick*.

**Encore.**

*Encore* (on-kore; accent on *kore*; *n* nasalized). Means (v.) to call for the repetition of a particular part of a performance; and (n.) the repeated performance.

"The rules of the orchestra do not permit a soloist to give an *encore*."

**Encratic.**

*Encratic* (en-krat-ik; accent on *krat*) relates to self-control, self-denial.

**Encyclic.**

*Encyclic* (en-sik-lik; accent on *sik*; *i* as in *it*). Means circular; general; sent to all members of an order or circle, as an *encyclic* letter from the Pope.

**Encyclopedic.**

*Encyclopedic* (en-si-klo-pe-dik; *i* in *si* like *i* in *isle*; *e* in *pe* as *e* in *me*; accent on *pe*, or *ped*-ik, accent on *ped*). Relating to all branches of knowledge; having a wide range of subjects.

The range of Dante's study and acquirements would be *encyclopedic* in any age.—*Lowell*.

**Endanger.**

*Endanger* means to bring into peril.

If you misread my devotion to her you *endanger* our relation.—*Anne Sedgwick*.

**Endeictic.**

*Endeictic* (en-dike-tik; accent on *dike*). Means exhibiting, showing.

**Endeixis.**

*Endeixis* (en-dike-sis; accent on *dike*). Means

an indication and is sometimes used in the sense of symptom.

"This was important only because it was an *endeixis* of a condition for which she was responsible."

**Endemic.**

*Endemic* (accent on *dem*) means peculiar to a particular locality or people; used chiefly of diseases.

"Malaria is *endemic* in swampy lands."

**Energic.**

*Energic* (accent on *ner*) means manifesting energy. In physics indicates exhibiting force, acting, as heat is an *energetic* agent.

**Energize.**

*Energize* (accent on *en*) means to make vigorous. Also written *energise*.

"He did as much as any other man living, in his motley and with his cap and bells, to *energize* the theory that great wealth is wanton, heedless, cruel, frivolous, vicious, and degenerate."

**Enervate.**

*Enervate* (e-ner-vate; accent on *ner*, or en-er-vate; accent on *en*) means to weaken, to make feeble. Figuratively, to deprive of applicability.

She became *enervated*; she felt sometimes as if she were caught in a trap.—*Danby*.

**View to and View of.**

One properly says, "With *a view to* finding out" or "With *the view of* finding out."

**Visit with.**

*Visit* is improperly followed by *with* in such constructions as, "I am *visiting with* friends in New York," "I am *visiting friends*," etc., being the correct form.

**Let's you and me.**

One may say with equal propriety, "*Let's* you and me go" or "*Let* you and me go," although the first construction is more in accordance with the every-day employment of the language. "*Let's*" is, of course, an abbreviation of "*Let us*," *us* being the object of *let*, and *you* and *me* appositional modifiers. "*Let us go*" fully expresses the idea, except in cases where more than two are considered, where the appositional pronoun becomes necessary.

**Eke.**

*Eke* means to add to, to piece out and make barely sufficient; as, to *eke* out a slender income by extra labor.

# Queries and Answers

Selected from the Editor's Daily Mail

## Life and Lives.

MINNEAPOLIS, MINN.

EDITOR CORRECT ENGLISH:

Please inform me which of the following sentences is correct:

"There are many things in our *lives* we wish were not there"

or

"There are many things in our *life* we wish were not there."

Thanking you for the help I have received in your magazine, I remain,

AN INTERESTED SUBSCRIBER.

Answer.—*Lives* is the correct form, the idea of corporeal existence being dominant. The abstract noun *life* is more properly applicable when the thought of existence is abstracted from the immediate connection with the individual; as, "*Life* is joyous to some; to others, a burden." Again, *life* is used when the idea of the span of a lifetime is dominant; as, "Some men spend their entire *life* in pleasure seeking." See THE CORRECT WORD, *Life and Lives*.

I thank you for your appreciative words.

## Converse, Conversely; Adverse; Inverse; Reverse.

*Converse* means reversed; *conversely* means in a reversed manner. Thus: "If two and two make four, then *conversely* (or the *converse* [noun] of the statement, or the *converse* [adj.] statement is), four is made up of two and two." *Adverse* means *opposed*, *opposing*; antagonistic; as, "*adverse* winds;" "*adverse* fortune." *Inverse* means contrary to the order; inverted; opposed in order of effect; as, "Division is the *inverse* operation of multiplication." *Reverse* means in an opposite position; to turn upside down; as, "The *reverse* side of this cloth is the right side."

## Very pleased.

*Very* cannot directly modify a verb, and, hence, not its past participle. One properly says, "I am pleased (or delighted) to meet you," or "I am *very much* pleased (or delighted) to meet you," but not "I am *very* pleased (or *very* delighted) to meet you."

## Transcendental; Transcendentalism.

*Transcendent* (adjective). Surpassing, exceeding, superior or extreme.

*Transcendental*, same as transcendent.

*Transcendentalism* (noun). The doctrine that the principles of reality are to be discovered by the processes of thought; (a), originally the critical philosophy of Kant; (b), usually, the principles of J. W. J. Von Schelling, especially applied in this sense to teachings of Hedge, Emerson, and other American followers of Schelling.

*Transcendentalism* arrives at conclusions through processes of thought which are *beyond the reach of experience*.

*Empiricism* (em-pir'i-sizm) arrives at conclusions through sensuous experience *without other knowledge*.

*Esotericism* (es-o-ter'i-sizm) and *occultism* (o kult'izm) arrive at conclusions through experience *beyond the bounds of natural knowledge*.

## Determinism.

*Determinism* means (1) fatalism; the doctrine that volition is necessarily decided by antecedent causes acting by necessity; (2) The doctrine that motives certainly decide volition, though the decision is voluntary or without compulsion (called also *philosophical determinism*, and by its adherents, held to be non-fatalistic). In a loose sense, *determinism* means fate, destiny.

## Bohemian.

The French people believed the followers of John Huss (1415) who had wandered into France (having been driven from their native home) to be *Bohemians*, or Hussites.

—A Gipsy.

"How, of no country?" repeated the Scot. "No," answered the Bohemian, "of none." "I am a Zingaro, a Bohemian, an Egyptian, or whatever the Europeans in their different languages choose to call our people, but I have no country."

—Walter Scott.

*Bohemian*, by extension, means a person, especially an artist or literary person, who leads a free and easy life, despising conventionalities in general.

## Business English for the Business Man

### Who and Whom.

CHICAGO, ILL.

EDITOR CORRECT ENGLISH:

Kindly tell me why, in involved sentences, and in others not so much so, it is so difficult for me to determine the use of "who" and "whom," as in the following:

(1) "You will, of course, recall that Smith is the company's counsel, *who* (or *whom*) Brown cut out of a \$1,000 retainer fee recently."

(2) "At a recent meeting of the committee, the application of your son, *who* (*whom*) we understand is in college at Albion, was discussed."

Is there any way I can be absolutely sure of my position each time, even when the dictator insists on the arrangement of his original dictation? I also wish to say there is almost no other question in grammar that I am unable to straighten out and analyze, and I cannot make out what the trouble is when these two forms are confused. Very truly yours,

A SUBSCRIBER.

Answer.—In sentence 1, *whom* is required, for the reason that it is the object of the verb (*cut*). In sentence 2, *who* is correct, for the reason that it is the subject of the verb *is*.

Yes; you can be absolutely sure of the correct uses of *who* and *whom* if you will use the following test:

When in the answer, the pronoun *I*, *he*, *she*, *we*, or *they*, can be used, employ *who*. When in the answer, the pronoun *me*, *her*, *him*, *us*, or *them*, can be used, employ *whom*. Thus: *Whom* did Mr. Brown cut out of a \$1,000 retainer fee?" HIM. (Mr. Brown cut out HIM.) "*Who* is in the college at Albion?" HE. (HE is in college, etc.)

### Drill.

*Whom* did you employ to do this work? HIM. (I employed HIM.)

Whom did you mean? HIM. (I meant HIM.)

*Whom* did you invite? HIM. (I invited HIM.)

*Who* do I understand is going? HE. (HE is going.)

*Who* do you think will prove competent? HE. (HE will prove competent.)

He is the man who I understand did the work

last year. *Who* did the work? HE. (HE did the work.)

You would find the drills in the CORRECT ENGLISH DRILL-BOOK and the exposition in THE CORRECT WORD most helpful. See *Who* and *Whom*.

### Singular or Plural Verb.

EDITOR CORRECT ENGLISH:

Kindly comment on the following sentences:

(1) In discussing this matter with Mr. Smith recently, he stated, etc.

I know what is wrong with the above sentence, but my difficulty is in reconstructing it with the least possible violence to the wording of the dictator. In the sentence as it stands, *he* is the subject, whereas *I* (understood) is the real subject.

(2) Thousands of miles of wire *were* (?) destroyed.

(3) A thousand bushels of wheat *was* (?) secured.

In (2) and (3) I should use the verbs underscored because I think the idea conveyed is plural and singular respectively. Is this correct?

INQUIRER.

Answer.—The rule that applies to the participle is, in a sense, not applicable to the verbal noun, the participle always calling for a subject noun or pronoun which it must modify; whereas, the verbal noun (or gerund) with a preposition, forms a modifier of the verb. Thus, in the sentence, "In discussing the matter, both gentlemen became unduly excited," you will note that the phrase is an adverbial modifier of the verb. In your sentence, *in discussing* modifies *stated*; but as it logically refers to the speaker, the pronoun *I* is required. The difficulty in this sentence can be overcome by changing the form to "In a discussion," using the abstract noun instead of the verbal.

2, 3.—Usage is somewhat lax in constructions like these, the meaning being capable, occasionally, of more than one interpretation. In the first sentence, plurality seems to dominate the idea; hence, the plural verb seems preferable. In the second, the idea of quantity seems uppermost; hence, the singular number is required.

## Models of English

From THE UNKNOWN QUANTITY, by Henry Van Dyke.

### The Music-Lover.

And while he followed it, the other half of his mind was watching the players, no longer as a group, a unit of disciplined action, but as individuals, persons for each of whom life had a distinct color, tone, and meaning.

"All those *persons*" said the inner voice of the Music-Lover (he listening all the while to the entangling and unfolding, dismissing and recalling of the various motives)—"all these *persons* have known joys and sorrows, failures and successes. They have hoped and feared. All that Beethoven poured into music from his experience of poverty, of conflict with physical weakness and the cruel limitations of Fate, of baffled desire, of loneliness, of strong resolution, of immortal courage and faith, these players in their measure and degree have known."

Note.—Persons is correct, people being properly used of a large number, as the people of a community.

In the pause that followed, the Music-Lover let himself drift quietly with the thoughts of peace and concord *awakened* by this loveliest of Andantes. See THE CORRECT WORD.

Note.—Awakened is required because the sense is figurative. Note the following from THE CORRECT WORD:

*Wake* and *awake*, used in the sense of to arouse from sleep, are interchangeable in meaning. *Awaken* is more especially used in a figurative sense; as, "Hope *awakened* in his heart."

The beginning of the *scherzo* found him, somehow or other, in a new relation to the visible image of the orchestra. The weird, almost supernatural music, murmured at first by the 'cellos and double-basses, then proclaimed by the horns as if by the trumpet of Fate itself; the repetition of the same struggle of emotions which had marked the first movement, but more tense, more passionate, more human, the strange, fantastic mingling of comedy and tragedy in the *Trio* and the *Fugue* with its abrupt questions and answers; *all this* seemed to him like a moving picture of the inner life of man.

Note.—After an enumeration of particulars, *all this* is frequently used to gather up the statements; it is then capable of being followed by a singular verb when the construction demands its use.

Even now they may be *in* love, *in* hatred, *in* friendship, *in* gloom, *in* resignation, *in* courage, or *in* happiness. What strange paths lie behind them; what laughter and what tears have they shared; what secret ties unite them, *one with*

*another*, and what hidden barriers *rise* between those who do not understand and those who *do care*. They are many stories running along underneath this music, some of them just begun, some long since ended, some never to find a true completion: little stories of many lands, humorous and pathetic, droll and capricious legends, merry jests, vivid romances, serious tales of patience and devotion.

Note.—The repetition of the preposition *in* emphasizes the meaning to be conveyed. Rule.—Repeat the preposition after an intervening conjunction, unless the word that follows the conjunction is very closely connected in thought with the word that precedes the conjunction. See *The Literary Workshop: Helps for the Writer*, p. 59. "One with another" is correct. "One with the other" (or "one another") is used when the reference is to more than two persons or things; "Each with the other" (or *each other*) is used when the reference is to but two persons or things. See *The Correct Word*, p. 55. "Between those who do not understand and those who do understand" is preferable to "those *who do care*." Rule.—Where an exact synonymy cannot be found, repeat the word. (See *The Literary Workshop*, p. 12.)

And out of these stories, because they are *human*, has come the *humanity* of the players: the thing which makes it possible for them to feel this music, and to *play* it, not as a machine *would play*, grinding it out with dead monotony, but with all the color and passion of life itself.

Note.—Repeat words when an exact synonym cannot be found. In constructions like the foregoing, force is added by the repetition. (See *Ibid.*)

Why should we not know something of this hidden background of the orchestra? Why should not somebody tell one the stories *that is waiting here*. Not I, but some one familiar with this region, who has trodden its paths and shared in its labors; not a mere lover of music, but a musician.

Note.—"That *are* waiting here," is correct, the antecedent of *that* being *stories*. Rule.—The verb that has for its subject a relative pronoun is singular or plural according as the antecedent of the relative pronoun is singular or plural. See *The Correct Word*, p. 204, for complete exposition.

Here the inner voice which had been running along through the *Scherzo* and the *Trio* and the *Recapitulation*, died away quietly with the *pianissimo* passage in which the double-basses and the drum carry one through the very heart of mystery; and the Music-Lover found himself intensely waiting for the great *Finale*.

Note.—The article *the* is properly repeated in each instance, for the reason that the reference is to a different thing.

Now it comes, long-expected, surprising, victorious, sweeping all the instruments into its might current, pausing for a moment to take up

the most delicate and mysterious melody of the *Scherzo* (changed as if by magic into something new and strange), and then moving on again, with hurrying, swelling tide, until it breaks in the swift-rolling thunderous billows of immeasurable jubilation.

Note.—“*All the instruments*” is correct, *of* not being required after *all* in construction like this. See *Ibid.*

The Music-Lover drew a long breath. He sat

motionless in his seat. The storm of applause did not disturb him. He did not notice the audience. He was looking at the orchestra, *already beginning to melt away*; but he did not really see them.

Note.—Short sentences following one another in a series are permissible when the continuity of thought does not demand clauses instead. See *The Literary Workshop*, p. 14. The omission of *which* was before “*already beginning to melt away*” adds force to this construction, in this particular sentence.

## Helps for the Writer

### A Study in Effectiveness of Style.

From THE UNKNOWN QUANTITY, by Henry Van Dyke.

A simile expresses in figurative language, a resemblance between two objects or ideas, by the use of *like* or *as*; as, “Love is often *like* the lightning that shivers to atoms that which it strikes.”

A metaphor expresses resemblance by designating one of the objects or ideas by a name that represents the other; as, “Life is a book which all who pass must read.”

In figurative language, care must be taken to make the wording consistent throughout. Thus, in the sentence, “He has *built* his hopes on a weak *foundation*,” the wording is consistent; whereas, in the sentence, “He finally sailed into a *safe harbor* after overcoming all the difficulties that beset his *rough and rocky road*,” the wording is incongruous. In a consistent construction, the analogy is preserved; as, “He finally sailed into a *safe harbor* after overcoming all the difficulties that beset his *stormy path*.”

—*The Literary Workshop: Helps for the Writer.*

Note the similes and metaphors in the following excerpts, whereby effectiveness of style is produced. Study the italicised phrases and clauses and note how they add beauty of coloring, or strength, or lucidity of expression, as the case may be. In brief, study the mechanism of the context, and see into the working of the author’s mind through the outward form. Let these models of literary excellence show you how to form your own style. Note how perfect are the comparisons.\*

Excerpts from THE UNKNOWN QUANTITY.

#### Similes.

In the hot field, a man was ploughing amid the glare of the sun. The *reins hung about his neck*

\*The excerpts from *The Unknown Quantity* illustrate the instructions in *The Literary Workshop: Helps for the Writer*, pp. 39-41.

*like a halter*, and he clung to the jerking handles of the plough while furrrows of red earth turned and fell behind him *like welts on the flank of the hill*.

He nodded down the valley, where tall spires pointed toward the blue, and taller chimneys veiled it in black. The huddled city seemed to move and strain and quiver under the dusky curtain, and the fumes of its toil hung over it *like steam from a sweating horse*.

#### Metaphors.

“Beautiful bird,” said the first beggar, leaning back, “*a model of industry!* What do they call him?”

“No,” said the second beggar, smiling, “religion is an *old wife’s tale*. It is philosophy that makes us contented. Nothing is different from what it has to be. Evolution goes on evolving all the time. So here you are, you see, in the best world possible at the present moment. Why not make the most of it. Pass me the flagon.”

#### Similes.

It rose upon the rock *like a growth of nature*,—secure, commanding, imperturbable; mantled with ivy and crowned with towers; a castle of the olden time, called Stronghold.

Below it, the houses of the town clung to the hillside, creeping up close to the castle wall and clustering in its shadow *as if to claim protection*. In truth, for many a day it had been their warden against freebooter and foreign foe, gathering the habitations of the humble *as a hen gathers her chickens beneath her wings to defend them from the wandering hawk*.

Yet Stronghold still throned upon the rock, proudly dominant; and the houses full of manifold life were huddled at its foot; and the voices of men and little children, talking or laughing

or singing or sobbing or cursing or praying, went up round it *like smoke*.

### Metaphors and Similes.

Last of all the *crouching plague leaped* upon Count Angelo (whose women and boon companions lay dear around him in the castle of Montefeltro) and dragged him from *the banquet-hall of many delights into the dim alley of the grave*. There he looked, *as it were through a door half open, into the shapeless horror of the face of Death*, which turns all desires into stone. But even while he looked, *the teeth of the black beast that gripped him were loosened*, and he crept back into life *as one returning from a far country*.

Truly it were a frightful place to behold but for the tall trees that had grown up among the rocks, clasping them with their roots, and the trailing vines and gentle wild flowers and green ferns that spring abundantly around them *as if in token of kindness and goodwill and bounty*.

. . . So there were many things in his youth of which he had no need to be ashamed, since they were both innocent and merry, *and the white and golden threads of a pure and grateful happiness were not wanting in the fabric of his loom*.

The primroses and the violets and the cyclamens had not forgotten to bloom because of sin, *and the pure incense of their breath went forth unto gladness*.

### Similes.

The child put her hand in his, and they ran together over the creaking snow to the place where the older sister was waiting, her slender figure in blue jacket and skirt outlined against

the whole field, and her golden hair shining *like an aureole* around her rosy face in the intense bloom of the winter sunset.

The two men did not speak as the car rolled through the brumous night. A rising wind was sifting the fog. The moon had set. The loosened leaves came whirling, fluttering, sinking through the darkness *like a flight of huge dying moths*. *Now and then they brushed the faces of the travellers with limp moist wings*.

. . . But her face was one of those which time enriches; fearless and tender and high-spirited, a speaking face in which dark-lashed grey eyes were *like words of wonder* and the sensitive mouth *like a clear song*.

. . . And now I will tell you about my sudden illness to-night. It was the first time—*like a flash of lightning*—an ice-cold hand of pain—

Even as she spoke, a swift and dreadful change passed over her face. Her colour vanished in a morbid pallor; a cold sweat lay *like death-dew on her forehead*; her eyes were fixed on some impending horror; her lips, blue and rigid, were strained with an unspeakable, intolerable anguish. Her left arm stiffened *as if it were in a vise*. Her right hand fluttered over her heart, plucking at an unseen weight. *It seemed as if an invisible, silent death-wind were quenching the flame of her life. It flickered in an agony of strangulation*.

Was it the spirit of the place that possessed them with a unique loveliness; or was it that they were illuminated by the charm of a companionship in which two hearts had tasted together the sweetest cup in the world, *the royal chalice of the pure, uncalculating, inexplicable joy of living?*

## A Study in Punctuation

From THE UNKNOWN QUANTITY, by Henry Van Dyke.

The Music-Lover had come to his favorite seat. (1) It was in front of the balcony, (2) just where the curve reaches its outermost point, and like a rounded headland, (3) meets the unbroken flow of the log-rolling, (4) invisible waves of rhythmical sound.

Rules.—(1) Use a period at the close of each complete thought. (2) Use a comma to set off explanatory words, phrases, and clauses. (3) Intervening words, phrases, and clauses should be set off by commas. (4) When the first of two

adjectives modifies the noun only, it is set off by a comma. When it modifies both the second adjective and the noun, it is not set off by a comma.

The value of the chosen place did not seem to be known to the world, (5) else there would have been a higher price demanded for the privilege of occupying it. People were willing to pay far more to get into the boxes, (5) or even to have a chair reserved on the crowded level of the parquet.

Rules.—(5) Compound clauses closely related in meaning are separated by a comma. (This rule is not absolute, the tendency being toward the omitting of marks of punctuation whenever the omission will not make the meaning obscure.) (6) The presence of the comma is not obligatory, although used in close punctuation to set off parallel parts in a predicate.

But the Music-Lover cared little for fashion, (7) and had long ago ceased to reckon the worth of things by the prices asked for them in the market.

Rule.—(7) In close punctuation the parts of a predicate are set off by a comma.

He knew that his coign of vantage, (2) by some secret confluence of architectural lines, gave him the very best of delight of hearing that the vast concert-hall contained. It was for that delight that he was thirsting, (5) and he surrendered himself to it confidently and entirely.

Rules.—See Nos. 2 and 5 above.

He had arrived at an oasis in the day. (1) Since morning he had been toiling through the Sahara of the city's noise: (8) arid, senseless, inhospitable noise: (8) roaring of wheels, (2) clanging of bells, (2) shrieking of whistles, (2) clatter of machinery, (2) squawking of horns, (2) raucous and strident voices: (8) confused, (2) bewildering, exhausting noise, (2) a desolate and unfriendly desert of heard ugliness.

Rules.—See Nos. 1 and 2 above. (8) Use a colon to precede a formal, important or lengthy enumeration (a comma or a comma and a dash, would be preferable after "city's noise.") (2) See Rule above.

Now all that waste, howling wilderness was shut out by the massive walls of a concert-hall, (5) and he found himself in a haven of refuge.

But silence alone would not have healed and restored his spirit. (1) It needed something more than the absence of harsh and (9) brutal (9) and meaningless noise to satisfy him. It needed the presence of music: (8) tones measured, ordered, and restrained; (10) varied and blended (11) not by chance, but by feeling and reason; (10) sound expressive of the secret of life and the rhythmical emotion of the human heart. And this he found flowing all around him, entering deeply into him, filling all the parched and empty channels of his being, as he listened to Beethoven's great Symphony in C Minor.

Rules. See 1 above. (9) The comma may be

either used or omitted when *and* is repeated, preferably omitted, the tendency being to omit all marks unless demanded by lucidity. (8) See rule above. (10) The semicolon is used to separate clauses or the parts of a sentence not closely related in meaning; also clauses of which the parts are separated by commas. (11) The presence of the comma is required before *not*.

Rule.—Negative expressions are set off by commas.

Study the following in connection with the rules given above:

There was nothing between him and the orchestra. He looked over the railing of the gallery, which shaded his eyes from the lights of the boxes below, straight across the gulf in which the mass of the audience, diminutive and indistinguishable, seemed to be submerged, to the brilliant island of the stage.

The conductor stood in the foreground. There was no touch of carefully considered eccentricity in hair or costume, no pose of self-conscious Bohemianism about him. His face, with its clear brow, firmly moulded chin, and brown moustache, was that of a man who understood himself as well as music. His figure, in its faultless evening dress, had the tranquil poise and force of one who obeys the customs of society in order to be free to give his mind to other things. With the slight motions, easy and graceful as if they came without thought and required no effort, his right hand, with the little baton, gave the time and rhythm, commanding swift obedience; while the left hand lightly beckoned here and there with magical persuasion, drawing forth louder or softer notes, stirring the groups of instruments to passionate expression, or hushing them to delicate and ethereal strains.

There was no labor, no dramatic display in that leadership; nothing to distract the attention, or to break the spell of the music. All the toil of art, the consideration of effects, the sharp and vehement assertion of authority, lay behind him in the rehearsals.

Now the finished work, the noble interpretation of the composer's musical idea, flowed forth at the leader's touch, as if each motive and phrase, each period and melody, were waiting somewhere in the air to reveal itself at his slight signal. And through all the movement of the *Allegro con brio*, with its momentous struggle between Fate and the Human Soul, the orchestra

answered to the leader's will as if it were a single instrument upon which he played.

And so, for a time, it seemed to the Music-Lover, as he looked down upon it from its lofty place. With what precision the bows of the violins moved up and down together; how accurately the wood-winds came in with the gentler notes; how regularly the brazen keys of the trumpets rose and fell, and the long, shining tubes of the trombones slid out and in. Such varied motions, yet all so limited, so orderly, so certain and obedient, looked like the sure interplay of a wonderful machine.

He watched them as if in a dream, fascinated by their regularity, their simplicity in detail, their complexity in the mass—watched them with his eyes, while his heart was carried along with a flood of music. More and more the impression of a marvelous unity, a mechanical certainty of action, grew upon that half of his mind which was occupied with sight, and gave him a singular satisfaction and comfort.

It was good to be free, for a little while at least, from the everlasting personal equation, the perplexing interest in human individuals, the mysterious and disturbing sympathies awakened by contact with other loves, and to give one's self to the pure enjoyment of an impersonal work of art, rendered by the greatest of all instruments—a full orchestra under the control of the master.

#### **Restrictive and Non-Restrictive Clauses.**

(The clause is preceded by a comma when the meaning *and he*, *and it*, and *they*, etc., can be added; otherwise the clause is restrictive, and is not preceded by a comma.) Study the clauses in italics:

While the Music-Lover, leaning back in his seat, was idly turning over his thought, the *Andante* began, and all definite questioning and reasoning were absorbed in the calm, satisfying melody *which flowed from the violas and 'cellos*.

But now a singular change came over the half-conscious impression *which his eyes received as they rested on the orchestra*. It was no longer a huge and strangely fashioned instrument, intricate in construction, perfect in adjustment, *that he was watching*.

(Note.—In the clause, "that he was watching," the sense is restrictive in that it does not add a new fact, but it is preceded by a comma through the operation of another rule, namely, that which

requires explanatory modifiers to be set off by commas.)

It was a company of human beings, trained and disciplined to common action, understanding one another through the sharing of certain technical knowledge, and bound together by a unity of will *which was expressed in their central obedience to the leader*. The arms, the hands, the lips of these hundred persons were weaving together the many-colored garment of music, because their minds knew the pattern, and their wills worked together in the design. (In the clause, "which was expressed," etc., a new fact is added—and *it* can be added; hence, the comma is required.)

Here was the wonderful hidden system of communication, more magical than any mechanism, just because it was less perfect, just because it left room, along each separate channel, for the coming in of those slight, incalculable elements of personal emotion *which lend the touch of life to rhythm and tone*.

The instruments were but the tools. The composer was the master designer. The leader and his orchestra were the weavers of the rich robe of sound, *in which alone the hidden spirit of Music*, daughter of Psyche and Amor, becomes perceptible to mortal sense.

#### **Garage—**

Gar-ij (*a* as in *mat*) or ga-razh (*a* in *razh* like *a* in *father*). Notwithstanding that *gar-ij* is recorded first, the French pronunciation *ga-razh* is used by the best speakers.

#### **Lingerie—**

Lan-zhe-ree (*a* as in *mat*; *n*, nasalized; accent on *ree*) means linen articles of dress collectively.

#### **Naive—**

Na-eve (*a* as in *father*; accent on *eve*); unaffected simplicity.

#### **Naively—**

Adjective, na-eve-li (*a* as in *father*; accent on *eve*) in a naive manner.

#### **Naivette—**

Na-eve-tay (*a* as in *father*; accent on *tay*) means natural simplicity.

#### **Valenciennes—**

Va-lon-si-enz (*a* as in *father*; *o* as in *on*; *n*, nasalized; accent on *enz*). A kind of lace.

#### **Marguerite.**

*Marguerite* is pronounced ma-gu-reet (*a* as in *father*; primary accent on *reet*; secondary, on *ma*).

# The Real Art of Acting

BY HENRY A. WITTE.

NOTE—This is the 6th article in the series.

## PAUSING.

The elocutionary pedant, the dramatic censor, may take exception to the statement that Irving's artistic interpretation, and his resultant attitude in stage chronicles, are almost wholly the guerdon garnered in from his frequent and judicious pauses. His readings, although copiously faulty in orthoepy, and often bristling with thoughtless and arbitrary emphases, were, notwithstanding, intensely impressive, and, far and away, the most harmoniously realistic, that have been heard during the past twenty years, on the English-speaking stage.

The criticasters shout: "What, Irving's art reduced to pauses! Irving only an animated machine!" Indeed, to put it this way is to jar the conventionalisms of the average histrionic connoisseur.

If Irving's art was not the happy result of his good and forceful pausing, what, pray, was it the result of? Was he possibly endowed with a voluminous or obstreperous larynx? Did he have a good voice? Was he dashing and vigorous? Could his eyes beam forth lustroously? Could he wafture his hands with curvatures of fine gestural grace? Did he wear richer or more appropriate costumes? Did his face display aught but a very ordinary aspectabund? In fact, was he much more than ungainly, ay, metallic, in attitudinizing? Could he create a more plastic illusion than his professional contemporaries? If it was not in Irving's *reading* that we find the key to his success, in what then shall we find it? And if in his reading, in what phase of his reading? Irving knew, what all great historians before him had known, and what our dramatic essayists seem never to have known, that in nothing so much as in the judicious and exact pausing are revealed the naturalness and effectiveness of stage personations. Irving knew, that in colloquial, *vis a vis* discourse, the speaker is ever endeavoring successfully to reach the understanding of his auditor. Irving knew that, in order to do this, the speaker must punctuate profusely and ration-

ally. He does this, first of all, to give his listener time to understand, and then, to give himself time to prepare his next thought for presentation. In fact, we all do this very well, when we use our own language, that is to say, when we extemporize. When we handle the language of another,—language composed for us, we must learn to speak it so that it will appear to be our own. We must pause, as we should if the language were ours, and came to use, as we gave it voice. This is what in scientific phraseology is meant by assuming the semblance of spontaneity. And it is this semblance of spontaneity that Irving strove ever to make evident. It was in the realization of this that he achieved his greatest pecuniary and historic triumphs.

Some of the uninitiated called Irving a mannerist. So he was. He was this in the highest sense of the word. He had a well-defined, dressed-and-drawn, agreed-upon way of doing a thing, and this he did just that way,—and in no other way, not in the customary multiplicity of ways,—until he thought his delivery could in any way be bettered by inaugurating a change. His pausing as Shylock was superb and uniform. It was reasoned out, it was cut-and-dried, measured-and-molded, and always potent and admirable. Irving never overran his points. His forte was, I repeat it, his reposefulness in utterance. If he had floundered or galloped through his lines, after the manner of our prominent American buskinists of Shakespeare, his niche in the fane of fame would forever have remained tenantless.

One of the most essential, if not the essential, question an actor when reading another's lines, must ever put to himself, is this: "*If there would I pause, if these words were mine, and came to me for the first time now—that is to say, if they came instinctively?*" This question hung on Irving's lips every time he made use of oral speech. Hence his phenomenal success.

I here give that dramatic bit of eloquence

known as Antony's speech from Julius Cæsar, the oration that has suffered such merciless crucifixion at the hands of many of our Shakespearian actors:

While I may not in each instance have hit upon the most felicitous and expressive interpretation, I believe that I shall encourage studious habits and institute a movement into the direction of stage-betterment. We surely would have a little intelligence emanate from the footlights.

There are many wrong ways to read a certain line or passage, but there can be only one right way that will accurately, correctly, lift out the thought the author has embodied. In the subsequent selection the dashes symbolize pausing-places. Some are momentary only, others are measured by seconds. These various durations cannot be successfully printed out on paper. The actor himself must decide that; and in proportion as he possesses genuine dramatic instinct and brains he will succeed in distributing time properly.

The wily but staunch friend of the daggered and gored Cæsar addresses the populace of Rome somewhat after this fashion:

"*Friends—Romans—countrymen—lend me your ears—I come to bury Cæsar—not to praise him—The evil that men do—lives after them—The good—is oft interred with their bones—So let it be with Cæsar.—The noble Brutus hath told you—Cæsar was ambitious—If it were so—it were a grievous fault—And grievously—hath Cæsar answer'd it—Here—under leave of Brutus—and the rest—For Brutus—is an honorable man—So are they all—all honorable men—Come I—to speak in Cæsar's funeral—He was my friend—faithful—and just—to me—But Brutus says—he was ambitious—And Brutus—is an honorable man. He hath brought many captives home to Rome—Whose ransoms—did the general coffers fill. Did this—in Cæsar seem ambitious?—When that the poor have cried—Cæsar hath wept—Ambition—should be made of sterner stuff—But Brutus says—he was ambitious—And Brutus—is an honorable man. You all did see at the Lupercal—I thrice presented him—a kingly—crown—Which he did thrice—refuse—Was this—ambition? Yet Brutus says—he was ambitious—And sure—he is an honorable man. I speak not to disprove what Brutus spoke—But here I am—to speak—what I do*

*know—You all did love him once—not without cause—*

*What cause withhold's you then—to mourn for him?*

*O judgment!—thou art fled to brutish beasts—And men have lost their reason—Bear with me—My heart—is in the coffin there—with Cæsar And I must pause—till it come back to me—But yesterday—the word of Cæsar might Have stood against the world—now lies he there And none so poor—to do him reverence—O masters!—If I were disposed—to stir Your hearts—and minds—to mutiny—and rage—I should do Brutus wrong—and Cassius wrong—Who—you all know—are honorable men—I will not do them wrong—I rather choose—To wrong the dead—to wrong myself—and you Than I will wrong—such honorable men. But here's a parchment—with the seal of Cæsar. I found it—in his closet—'tis his will—Let but the—commons hear this testament—Which—pardon me—I do not mean to read—And they would go—and kiss—dead Cæsar's wounds—*

*And dip their napkins—in his sacred blood—Yea—beg a hair of him—for memory—And dying—mention it within their wills—Bequeathing it—as a rich legacy—Unto their issue.*

*If you have tears—prepare to shed them now—You all do know this mantle—I remember The first time ever Cæsar put it on—'Twas on a summer's evening—in his tent—The day—he overcame the Nervii—Look—in this place—ran Cassius' dagger through—*

*See—what a rent—the envious Casca made—Through this—the well-beloved Brutus stabb'd And as he plucked his cursed steel away—Mark—how the blood of Cæsar—follow'd it—This was the most—UNKINDEST—cut—of all—For when the noble Cæsar saw him stab—Ingratitude—more strong—than traitors' arms Quite vanquished him.—Then burst—his mighty heart—*

*And in his mantle—muffling up his face Even at the base of Pompey's statue—Which all the while ran blood—great Cæsar fell.—*

*O, what a fall was there my countrymen—*

(Concluded on page 114.)

# Practical Lessons in Speech

By A. CHESTER TUCKER

Note:—This is the sixth of a series of articles on speech.

## CHAPTER VI.

### Articulation and Pronunciation.

The foundation of spoken word construction is clearness, and clearness is dependent upon good articulation. It is not the loudness of voice with which a word is spoken that makes it plainly heard, but the enunciating of its syllables with precision and correctness. A person may speak in a very low tone, even in a whisper, through a telephone, and be distinctly heard if he articulate well, but no amount of shouting will make him heard if he mumble or jumble his syllables.

Words are dependent for their sound intelligibility upon the grouping of vowels with consonants, i.e., the making of syllables. The nucleus of every uttered sound is the vowel sound. In producing the pure vowel sound, the breath is expended in a steady, uninterrupted stream. The *legato* note played on a musical instrument is in effect a vowel sound; but the *staccato* note represents the consonant. Animals have no power of speech because they lack the power of articulation. The cow, the horse, the dog, *do* make vowel sounds. In the cry of these animals a peculiarly fine clearness and resonance are noticeable, which would prove very valuable if possessed in a like degree by a human voice. On a still summer evening, the katy-did does not say "katy-did." The word is an illusion due to a rhythm and inflection. The katy-did makes no consonant sounds. Neither does the whip-poor-will say "whip-poor-will," nor the chick-a-dee say "chick-a-dee." The effect is due to an inflection, rhythm, or accent, very much like the word sounds. If these creatures could make consonant sounds, and could articulate, they would then talk as humans talk.

All uttered sound is primarily vowel; the consonant sound is vowel sound, too, only less pure.

The vowels are the sounds used in singing. They spring full-grown from the orifice of the throat as Hera sprang full-grown from the forehead of Zeus. Shape is given to them by the throat muscles, and resonance by the head surfaces.

The consonant sounds are less musical. Their origin is a well-supported breath, like that of the vowels, but their form and texture are given to them by the tongue, lips, and teeth. Consonant sounds are vowel sounds, clipped short and harshened. In song it is the *s's* and *t's* and other consonants that tend to harshen the sweetness; so vocalizers try to soften or vowelize their consonants as much as possible in order to keep their tones pure.

In producing consonant sounds, the flow of breath is arrested by the lips, tongue, or teeth. Thus the sound of the consonant *f*, when analyzed, is the sound of the shortened vowel *e*, with the flow of breath forced through the lips and teeth. So with the liquid *r*; it is the prolonged vowel sound *a* with the trill of the tongue against the roof of the mouth added to it.

The vowel, therefore, is the basis of all audible voice. In placing the voice, one places the vowel sounds; in singing words, one sings the vowels almost exclusively, touching but very lightly the consonants. The sound value of the vowel is consequent upon all those essentials that make up quality of voice. If the vowels are well formed, the consonants will take care of themselves.

The function of articulation and enunciation consists in giving the proper relative value to vowels and consonants in the grouping of syllables into words. In common speech, consonant values are elided to a great extent. A man meeting another upon the street does not say "How are you?" but "Ow-a-eu?" Elision of vowel and consonant values is common in all tongues and dialects. Not to elide a word that is customarily so treated, is, in effect, to mispronounce it. To articulate carefully does not mean to sharpen or make explosive the consonant values, as is so often done. It is the vowel values that need particular attention, in order that they be round, full, and regular. In public speaking, as in singing, the consonant sounds are modulated as much as

possible. Some persons cultivate a sharpness and exactness of enunciation, chopping out each syllable in a labored and precise way, which is far from pleasing.

It is the vowel sounds that have great carrying power; the consonants impede the tones, so that in speech that must fill a large space, the vowel sounds are slightly exaggerated or prolonged. Of the consonants, the gutturals, *g, c, k*, and the sibilant, *s*, carry easily, and must be habitually softened. The liquids, *l, m, n, r*, and the linguals, *p, t, d*, carry with difficulty, and demand great care in their formation. In pronouncing *l*, the tongue should cling to the roof of the mouth and then drop downward; *m* and *n* should be hummed nasally; *r* should be slightly

trilled, never burred; *p, t*, and *d*, should sound like small explosions of pent-up breath.

*Heaven* is pronounced heav'n; *harden*, hard'n; *fallen*, fall'n; *devil*, dev'l; *evil*, ev'l. On the other hand, *kitchen* is not pronounced as if written kitch'n, but the final *en* is distinctly articulated, the same being true of *hyphen*, *aspen*, *sudden*, and many other words.

Practice in articulating difficult words—attention being given at the same time to the sound values of the various syllables, will teach the student much that is beneficial. It is not necessary to go to extremes in the enunciation of sounds, either by drawling the words or by giving them staccato. To pronounce them distinctly and correctly will suffice for articulate sound.

## The Real Art of Acting

(Continued from page 112.)

Then you—and I—and all of us fell down  
Whilst bloody *treason*—flourish'd over us—  
O—now you *weep*—and I perceive—you feel  
The *dint* of *pity*—these are *gracious* drops—  
Kind souls—*what*—*weep* you—when you but behold

Our Cæsar's *vesture* wounded?—Look you here—  
Here is *himself*—*marred*—as you see—by  
TRAITORS.—

Good friends—*sweet* friends—let me not stir you up—

To such a sudden flood of *mutiny*—  
They that have *done* the deed—are *honorable*—  
What *private* griefs they have—alas—I know not—

That made them do it—they are *wise*—and *honorable*—

And will—no doubt—with *reason*—*answer* you—  
I come not, friends, to *steal* away your *hearts*—  
I am no *orator*—as *Brutus* is—  
But—as you know me all—a *plain*—*blunt* man—  
That *love* my friend—and that they know *full well*—

That gave me public *leave*—to speak of him.—  
For I have neither *wit*—nor *words*—nor *worth*—  
*Action*—nor *utterance*—nor the *power* of *speech*  
To stir men's *blood*—I only speak right on—  
I tell you that—that you yourselves do know  
Show you sweet Cæsar's *wounds*—*poor, poor*—  
*dumb mouths*—

And bid *them* speak for me—But were I—  
*Brutus*—

And Brutus Antony—there were an Antony—  
Would *ruffle* up your *spirits*—and put a *tongue*—  
In *every wound* of Cæsar—that should *move*—  
The *stones* of *Rome*—to *rise*—and *MUTINY*.

Libraries are as the shrines where all the relics of saints, full of true virtue, and that without delusion or imposture, are preserved and reposed.  
—Bacon.

Libraries are the wardrobes of literature, whence men, properly informed, may bring forth something for ornament, much for curiosity, and more for use.  
—Dyer.

What laborious days, what watchings by the midnight lamp, what rackings of the brain, what hopes and fears, what long lives of laborious study, are here sublimized into print, and condensed into the narrow compass of these surrounding shelves!  
—Horace Smith.

No possession can surpass, or even equal a good library, to the lover of books. Here are treasured up for his daily use and delectation, riches which increase by being consumed, and pleasures which never cloy.

—J. A. Langford.

The student has his Rome, his Florence, his whole glowing Italy, within the four walls of his library. He has in his books the ruins of an antique world and the glories of a modern one.  
—Longfellow.

## Style

By FREDERICK S. BAKER

Words are the signs of ideas, whether of objects, qualities, actions, simple existence or relations; and all ideas must have symbols. How infinitely varied are the ideas to be expressed! Every circumstance requires its new combination, and seeks a vehicle for the transmission of thought; and whether that thought expression is put forth well or ill, style is the result.

No word means quite the same to two persons; and yet, with these symbols, men must express their thoughts, their feelings, hopes, purposes, aims,—always changing, ever new, and ever must they feel the limitations of their vocabularies. With them, the orator, the writer sways the multitude, soothes the distressed, and urges the sluggards to action. Ideas crowding in upon us for expression must command all the means which language has placed at our disposal.

Whoever, therefore, hopes to be understood must acquire a full, rich vocabulary. To acquire a practical vocabulary is the main business of the writer who has a message to deliver, whether in the field of literature, business, law, or medicine, for he who has it is master of thought expression. This is an eminently practical age in its demands upon all spheres of action. The leaderships in the activities of life go to those whose mastery of words is forceful, exact in expression, and potent in conveying thought. Webster points out the singular truth that when we read a great author, the words which we do not understand are remarkably few, and instances that even in Shakespeare, there are not many; and that these few are unknown by reason of a constantly changing vocabulary. Further, that it was probably true then, as it would be today, that the large majority of audiences lost not a word of his fifteen thousand, while they themselves used fewer than eight mulute, if from the age of six to eighteen, one added only two words a day! Twelve years and each year more than seven hundred words! Nine thousand words at eighteen. Macaulay needed scarcely six thousand, and Shakespeare alone used more.

Trench points out the necessity of a knowledge of words to a comprehension of commerce, and

he gives us the history of commerce and much information in the derivation of commercial terms. What a record of inventions and the past history of commerce do they embody and preserve! The "magnet" he shows has its name from Magnesia, a district of Thessaly; this name Magnesia, or else another like-named district in Asia Minor, yielding the ordinary magnesia of commerce. "Artesian" wells are from the province of Artois in France, where they were long in use before introduced elsewhere. "Worsted" was spun first at a village of that name not far from Norwich. "Cambrie" came to us from Cambray—"copper" drew its name from Cyprus, so richly furnished in other days with mines of this metal. "Silk," or "sericum," from the land of the Seres or Chinese—"damask," from Damascus, "Cassimere" or "kersemere" from Cashmere. "Gauze" from Gaza. The fashion of the "cravat" was borrowed from the Croats or Crabats, the irregular soldiery of the Thirty Years War. The word "biggen" meant a plain cap, and was worn by the Beguines communities of pietist women in the low countries in the Twelfth century. England now sends her calicoes and muslins to India and the Far East; yet these words give standing witness that we once imported them from thence; for "calico" is from Calicut, a town on the coast of Malabar, and "muslin" from Mossul, a city in Asiatic Turkey. "Cordwain" or "cordovan" from Cordova. "Delf" from Delft in Holland. "Indigo" (indicum) from India. The "agate" from a Sicilian river, Achates—the "turquoise" from Turkey—the "chalcedony" or "onyx" from Chalcedon—"jet" from the river Gages in Lycia, where this black stone is found. "Rhubarb" is a corruption of Rha barbarum, the root from the savage banks of the Rha or Volga,—"tobacco" from the island of Tabago,—"sherry" or "sherris" as Shakespeare wrote it, is from Xeres,—"parchment" from Perganum—"majolica" from Majorca.

The word "guinea" was originally coined from the fact that in 1663 gold was brought from that coast in Africa and coined in England; the pound "sterling" was a certain weight of bullion ac-

cording to the standards of the Easterlings, or Eastern merchants from the Hanse towns on the Baltic, so 'tis said. The "tarantula" is a poisonous spider, common in the neighborhood of Tarentum. The "pheasant" reached us from the banks of the Phasis; the "bantum" from a Dutch settlement in Java, so called; the "canary" bird and wine, both from the island so named; the "peach" ("persica") declares itself a Persian fruit; "currants" derived their name from Corinth, whence they were mostly shipped; the "damson" is the "damascene" or plum of Damascus; the "bergamot" pear is named from Bergamo in Italy; the "quince" from Cydon, a town in Crete from which it was supposed to proceed.

"Solecisms," if I may find room for them here, are from Soloe, an Athenian colony in Cilicia, whose members soon forgot the Attic refinement of speech and soon became notorious for the ingrammatical Greek which they talked. And as things thus keep record in the names which they bear of the quarters from which they reach us, so also will they often do of the persons who, as authors, inventors, or discoverers, or in some other way stood in near connexion with them. To begin with mythical antiquity—the Chimaera has given us "chimerical", Hermes "hermetic", Pan "panic", Paean, being a name of Apollo, the "peony", Proteus "protean", Tantalus "to tantalize", Hercules "herculean", Vulcan "volcano" and "volcanic". Mausolus, a king of Caria, has left us "mausoleum", Academus "academy", Epicurus "epicure", and Cicero "cicerone".

A grammar used to be called a "donat" or "donet" (Chaucer) from Donatus, a Roman grammarian of the fourth century, whose Latin grammar held its place as a school-book during a large part of the Middle Ages. Our "pantalons" are from St. Pantaleone, the patron saint of the Venetians. "Dunce" is from Duns Scotus.

In botany we find that Dahl, a Swede, introduced from Mexico the cultivation of the "dahlia"; the "fuchsia" is named after Fuchs, a German botanist of the sixteenth century; the "magnolia" after Magnol, a distinguished French botanist of the eighteenth century; while the "camellia" was introduced into Europe from Japan in 1731 by Camel, a member of the Society

of Jesus. "Macintosh", "doyly", "brougham", "hansom", "to mesmerize", "to boycott" are all names of persons or words formed from their names, and then transferred to things or actions, on the ground of some sort of connexion between the one and the other.

The list is interminable, but enough examples have been given to show with what profit a dictionary may be used. Yet, as pointed out by Webster, the knowledge of words that the student derives from the dictionary is not sufficient. "When one hears an educated foreigner speak, he detects little error in his use of words,—errors which are not fault of definition, but errors in the idiomatic use of words. This use cannot be learned from a dictionary, where words are studied individually, but only by studying them in combination with other words where the influence of one word upon another may be noted. Prepositions are especially liable to be misused, and their correct use comes from a study of literature, not of the dictionary. The nice and discriminating refinements in the use of words are learned by careful reading. When a phrase is met, such as 'the steep and solitary eastern heaven,' or this, 'And the sweet city with her dreaming spires,' where the adjectives 'sweet' and 'dreaming' have a richer content, they should be regarded with great care and greeted with even more delight than words entirely new. How to read that we may gain this complete mastery of words, Mr. Ruskin has best told us in 'Sesame and Lilies.' Every person should know of 'King's Treasuries' by reading and re-reading. Literature, the way masters have used words, will furnish a knowledge of the nicer discriminations in their use.

"The dictionary and literature are the sources of a full and refined vocabulary. But the vocabulary which may be perfectly understood is not entirely in one's possession until it is used. Seek the first opportunity to use the newly acquired word. It will be hard to utter it; you will feel an effort in getting it out. Only once, however; after that it rises as easily as any familiar word."

Three important rules should ever be borne in mind in the use of words: First, words must be of reputable use. Second, they must be of national use. Third, words should be of present use.

# Correct English for the Beginner and the Foreigner

Note.—The initial article in this series began in January, 1911.

## Saw and Seen.

Use *saw* to express a specific time in the past; *seen* to express time perfected in the past, present, or future; as, I *saw* him yesterday; I *had seen* him the day before we parted; I *have* often *seen* him since. I *shall have seen* him by six o'clock this evening. (Do not use *seen* without *have*, *has*, *had*, *was* or *is*.)

### Drill.

I *saw* him yesterday.  
I *have* just *seen* him.  
I *saw* her at the theater on Monday.  
I *have* never *seen* her.  
I *saw* him in New York.  
I *have* never *seen* him.  
I *saw* you on the street the other day.  
I *have* often *seen* you on the street.  
I *shall have seen* him by this time to-morrow.

## Have Ever.

The auxiliary *have* is required in such constructions as, "This is the most interesting book that I *have* ever read," as it includes all time up to the present, while the past tense is used to indicate, more especially, a specified time in the past; as, "I read the book yesterday." Thus:

### Past Tense.

(A specific time in the past.)

I *saw* him yesterday.  
I *saw* him on Monday.  
I *bought* the hat when in New York.  
I *bought* the trunk in Paris.  
I *received* your letter yesterday.

### Present-Perfect Tense.

(Time reaches to the present.)

I *have* just *seen* him.  
I *have* never *seen* him.  
This is the best hat that I *have ever bought*.  
I *have* just *received* your letter.

### Drill.

He is one of the finest men that I *have ever known*. (Not "that I *ever knew*.")

She is one of the prettiest girls that I *have ever seen*. (Not "that I *ever saw*.")

This is one of the most interesting books that I *have ever read*. (Not "that I *ever read*.")

It was one of the saddest sights that I *have ever seen*. (Not "that I *ever saw*.")

*Have* you *ever* met him? (Not "Did you *ever meet him*?" )

*Have* you *ever* seen him? (Not "Did you *ever see him*?" )

*Have* you *ever* read it? (Not "Did you *ever read it*?" )

I *have never met* him. (Not "I *never met* him.")

I *have never seen* him. (Not "I *never saw* him.")

I *have never read* it. (Not "I *never read* it.")

Do not use *ever* or *never* with the simple past tense unless a period of time is covered. Thus, while one cannot properly say, "Did you ever see him?" one may say, "Did you ever see him while in Paris?"

*Ever* and *never*, meaning *at any time, at no time*, may be used with either the past, the present or the future tense when a *period* of time is indicated, as, "Did you *ever* see Bernhardt while in Paris?" "Do you *ever* meet him on the street?" "Shall you *ever* go abroad?" "I *never saw* Bernhardt while in Paris, but I have seen her since." "I *never met* him on the street, but I often see him at his home." "I *shall never go* abroad." Such expressions as, "I never said such a thing," are colloquial, *never* being incorrectly used as an emphatic *not*.

## Suppose and Expect.

Specific Rule.—Do not use *expect* in the place of *suppose*.

Note.—*Expect* properly refers to the *future*; *suppose* refers to the present, past, or future. Again, *expect* expresses *expectation*, and should not be used for "suppose," which expresses a supposition; thus: we should say, "I *suppose* you will go;" on the other hand we say, "I *expect* him this evening."

I *suppose* that you had a pleasant time yesterday. (Not *expect*.)

I *suppose* that you will have a pleasant time this evening. (Not *expect*.)

I *suppose* that he is offended. (Not *expect*.)

I *suppose* that he will be late this evening. (Not *expect*.)

I *suppose* that you were late at school this morning. (Not *expect*.)

I *suppose* that you will go if nothing occurs to prevent. (Not *expect*.)

I *suppose* that your brother went to New York this morning as he had planned to do. (Not *expect*.)

Note.—*Expect* is properly used in the following:

I *expect* to go to New York next week.

I am *expecting* my husband home this evening.

I am *expecting* a telegram every minute.

I am *expecting* a letter from my brother.

I *expect* to go to the Jamestown exposition.

Do you *expect* to go?

## Helps for Teachers

### Each other; Appositional words.

Will you kindly explain the construction of "each" in the sentence, "They love *each* other"?

Is it incorrect to say, "They *each* contributed five dollars"?

Is there any exception to the rule that "words in apposition with other words must agree in gender, person, number, and case, with the words which they explain"?

We enjoy reading CORRECT ENGLISH, and we find it very helpful in our study of English.

A TEACHER.

Answer.—*Each* is combined with *other* in your sentence to form a compound indefinite pronoun. (See CORRECT ENGLISH: A COMPLETE GRAMMAR, page 49.)

Your sentence is correct. *Each* is here used as a distributive adjective, modifying *they*.

Appositional nouns must always agree in *gender* and *case* with the words which they explain, but not always in *person* and *number*.

For example, in the sentence, "I, *John Smith*, spoke," the subject *I* is in the first person, while the appositional noun *John Smith* is in the third person.

The following, from CORRECT ENGLISH: A COMPLETE GRAMMAR, covers the point involved:

(Page 28, par. 53) Inasmuch as nouns undergo no change of form to indicate the property of *person*, they will all be regarded as in the third person.

(a) Appositional nouns, that is, nouns which are used in an explanatory way, as in the sentence, "I, *John*, am speaking," are regarded by some grammarians as in the same person as the pronoun to which they are apposed. But, as nouns of this kind do not materially affect the relation that the parts of the sentence bear to one another, in order to avoid confusion, they will not be regarded as possessing *person*, in this exposition.

In the following sentence, the subject is plural, while the pronoun in apposition is singular:

"To be the leader of the human race in the career of improvement, to found on the ruins of ancient intellectual dynasties a more prosperous empire, to be revered by the latest generations as the most illustrious of the benefactors of mankind, all *this* was within Bacon's reach."

I thank you for your appreciative words.

### Harry went a fishing.

"A fishing" is an Anglo-Saxon form now rarely used (*a* is not an article, but an old preposition meaning *in* or *on*). Compare with "I am going *a milking*, sir," she said." *Fishing* is a gerund (verbal noun) equivalent to the infinitive "to fish," and forming with a preposition understood, an adverbial modifier of the verb "going." Compare with "Harry may go *to fish* in the stream" (go [for] to fish, *for having* been used in Anglo-Saxon to express purpose). (It is supplied by CORRECT ENGLISH in the analysis.) See CORRECT ENGLISH: A COMPLETE GRAMMAR, The Infinitive.

### Second and Secondly.

The adjectives *second*, *third*, etc., are required when the noun is modified; the adverbs *secondly*, *thirdly*, when the verb is modified. *First*, of course, is the form for both the adjective and the adverb. Thus, in the following construction, the noun is modified; hence the adjective is required; thus:

"The subject is treated under three heads; *first*, the history of the tariff; *second*, the present condition of the tariff system; *third*, features of the present system that are capable of improvement." (First head; second head; third head.)

In the following construction, the verb is modified; hence, the adverb is required; thus: "The pupils should *study* the rules of grammar; *first*, because, etc.; *secondly*, because, etc., and *thirdly*, because, etc."

Note that when the meaning is *in the second* (third, fourth, etc.) *case*, the adverb is required.

# Correct English

## How to Use It

Edited by JOSEPHINE TURCK BAKER

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## “The World Does Not Require So Much to Be Informed As to Be Reminded”

### MIDSUMMER REVIEW DRILLS.

#### Dived and Dove.

I *dived* from the pier yesterday (not *dove*).

I *dived* from the pier before you came.

I *have* just *dived* from the pier (not *dove*).

I *had* *dived* from the pier before I saw the steamer coming (not *dove*).

Rule.—Do not use verbs spelled with a with *have*, *has*, *had*.

Note.—The two *a*'s must not be used together; thus: “I *began*,” “I *have* *began*,” “I *sang*,” “I *have* *sung*,” “I *drank*,” “I *have* *drunk*.”

#### A Conversation.

Will you have some iced-tea?

No, thank you; I *have* *drunk* two glasses.

*Have* you *drunk* two glasses?

The weather is so warm that I have been drinking water all day. I must *have* *drunk* more than the prescribed two quarts.

She.—Should one drink two quarts of water a day?

He.—I think that is the quantity suggested by physicians. I suppose if water *were* to be *drunk* more freely people would be healthier.

He.—I thought most young ladies preferred soda-water. I must *have* *drunk* about five glasses to-day. It seems to me that I have had the pleasure of escorting at least a half-dozen young ladies over to the drug-store, and, of course, I *drank* with them.

She.—Do you mean to say that you *have* *drunk* five glasses of soda-water in addition to the beverages that we *have* *drunk* here this evening?

He.—Yes; and I am thirsty yet. Let us take a

walk and drink in the refreshing air, and the moonlight.

#### Shrank, Shrunk.

He.—My! How my bathing suit *has* *shrunk*.

She.—*Has* your bathing-suit *shrunk* very much?

He.—Yes; it *has* *shrunk* very much. *Has* yours *shrunk*?

She.—No; mine *has* not *shrunk*. It *might* *have* *shrunk*, *had* not my dressmaker *shrunk* the goods before making the suit.

He.—When goods *are* *shrunk* before they are washed, won't the garment shrink afterwards?

She.—Not much. My last bathing-suit *shrank* so much that I decided to *have* the cloth of this one *shrunk* before making it up.

(Note that in the passive form [*was* *shrunk*, *are* *shrunk*, etc.] *shrunk* is required.)

#### Sprang, Sprung.

I *sprang* to her assistance before the boat cap-sized.

The boat *has* *sprung* a leak.

He *had* *sprung* to her assistance before we arrived.

#### Swam, Swum.

I *swam* across the lake yesterday.

I *have* *swum* all that I am going to swim today.

He *has* *swum* to her assistance.

I *had* *swum* two miles before you came.

He *had* *swum* to her assistance before the boat reached her.

If he *had* not *swum* to her assistance, she might have been drowned.

\*The July--August number is an extra gift number. (See advertisement on opposite page.)

## Your Everyday Vocabulary—How to Enlarge It

THE GOLDEN RULE IN SPOKEN OR WRITTEN LANGUAGE.—USE THE WORD—  
ANGLO-SAXON OR LATIN DERIVATIVE—THAT WILL  
BEST EXPRESS YOUR MEANING

There is no reason why the speaker should not have the same comprehensive vocabulary as the writer. Choose words as you would your clothes, selecting some for their beauty, others for their richness, others for their general utility, always keeping in mind that, like one's garments, the words should be appropriate to the occasion. (From *How Can I Increase My Vocabulary?*)

### COMPLETE ALPHABETICAL LIST

Note.—The initial article in this series began in January, 1911.

#### **En famille.**

*En famille* (on-fu-me-yu [or English meel]; *n* nasalized; accent on *me* [or *meel*]) means domestically with one's family; as, to dine *en famille*.

#### **En fête.**

*En fête* (on-fate; *n* nasalized) means in a state of festivity.

"To-day he finds the capital *en fête*."

#### **Enfilade.**

*Enfilade* (accent on *lade*) a military term meaning specifically to rake with shot in the direction of the length of.

"In argument he [Wilson] never storms an adversary's position, but *enfilades* it."

#### **Enfranchise.**

*Enfranchise* (en-fran-chiz [or chize]; accent on *fran*) means to set free, to naturalize, to invest with political and civil privileges.

It seemed the quintessence of human experience, the ecstasy of perfect and *enfranchising* sorrow, distilled from shackling, smirching half-sorrows of actual life.—*Sedgwick*.

#### **Engender.**

*Engender* (en-gen-der; accent on *gen*) means to breed, cause, produce.

"Is this not a kind of ignorance that stupidity *engenders* in generation after generation . . . ?"

#### **Enginery.**

*Enginery* (en-jin-ri; accent on *en*) means engines collectively; any device or contrivance. Also, any carefully prepared scheme to compass an end; as, the fraudulent *enginery* of the last political convention.

#### **Engorge.**

*Engorge* (en-gorj; accent on *gorj*) means to

fill to excess; to devour greedily, as, chickens *engorging* in the barnyard.

#### **Engross.**

*Engross* (account on *gross*) means to monopolize, to occupy wholly.

I will not distress you with my unavailing complaints, which I seldom suffer to *engross* my pen or tongue.—*Peggy Arnold*.

#### **Enhance.**

*Enhance* means to make greater, as to *enhance* the value of something.

#### **Enigma.**

*Enigma* (accent on *nig*) means anything inexplicable or obscure.

I tried to forget . . . all the vague charm of woman, the *enigma*, the sphinx, the mystery-magnet of the world . . . ; but I could not forget.—*Hough*.

#### **Enigmatical.**

*Enigmatical* (accent on *mat*) means obscure, ambiguous.

"His reply was *enigmatical*."

#### **En masse.**

*En masse* (on *mas*; *n* nasalized) means as a body, all together.

"The soldiers moved *en masse*."

#### **Enmesh.**

*Enmesh* means to entangle, snare.

"Her testimony is said to have *enmeshed* the prisoner, and to have been a complete surprise to him."

#### **Ennoble.**

*Ennoble* (accent on *no*) means to make noble, elevate.

His confidence was supreme; there was nothing mundane or material about it; it was of the spirit—uplifting, *ennobling*, complete.—*Danby*.

\* Now in volume form: "Your Every-Day Vocabulary: How to Enlarge It."

**Ennui.**

*Ennui* (on-nwee; accent on *nwee*; *n* in *on* nasalized) means being bored; tedium.

Evidently our little matter was to be made a semi-fashionable affair, and used as another expedient to while away *ennui*-ridden army time.  
—*Hough.*

**Enormity.**

*Enormity* (accent on *nor*) means specifically an offence against order, propriety.

"She recounted the *enormities* of which the Duke had been guilty."

**En passant.**

*En passant* (on pa-son; accent on *son*, *n* nasalized) means while passing; by the way. It is often used as introductory to an incidental remark, or a sudden disconnected remark.

**En rapport.**

*En rapport* (on ra-por; accent on *por*; *a* as in

*at*; *o* as in *nor*; *n* in *on* nasalized) means in a connection of mutual understanding or sympathy.

"Don't you feel that in some way we are *en rapport*?"

"He was not *en rapport* with his environment."

**En règle.**

*En règle* (on reg'l, *n* nasalized) means according to rule; as, such a procedure would not be *en règle*.

**En route.**

*En route* (on root, *n* nasalized; *oo* in *root*, as *o* in *room*) means on the way.

"The ship was *en route* to Duluth when the accident occurred."

**Ensconce.**

*Ensconce* (en-skons; accent on *skons*) means to fix snugly, to settle comfortably; as, *ensconced* in a great arm chair.

## A Study in Words and Their Meanings

From "ON THE BRANCH," by Pierre de Coulevain.

Become conversant with the world's best authors, and cull from their writings the words by which their thoughts are expressed. (Golden Guide Number IV., from How Can I Increase My Vocabulary?)

For several years, I wandered along all the routes frequented by idlers, until, finally, I was weary of seeking museums, churches, monuments, and ruins. My banker pointed out to me the necessity of curtailing my *peregrinations*.

. . . As soon as my head is on the pillow, the characters take shape, situations are sketched out in my mind, and I even hear the persons talking. Then, as though the object of this *phantasmagoria* were to plunge me into a real dream, sleep overcomes me and prevents me arriving at the *dénouement*.

. . . Without suspecting it, my thought power, as the result of being better nurtured, had acquired force. It had freed from its prison a something which was in some cell at the back of my forehead, and this freedom changed my twilight into a splendid *aurora-borealis*.

I always come back to the American women with pleasure and interest. When they talk French, all their fine self-assurance vanishes. Their expression, their very voices soften, a something naïve is evolved from them, a something very young, which is, perhaps, the real

basis of their soul. I owe much to them. Their activity has often stimulated my idleness. Through them I have, as it were, felt the *ebullition* of the life of their country. . . . These extremely worldly women have a vacillating look in their eyes, the expression of hunted creatures. They come to rest themselves in the slower movement of our life, and then they start again, hurled afresh into the wild *saraband*, where they will end by falling down victims to mere nervous prostration.

I remember one evening in the Tuileries, looking at the beautiful Arc de Triomphe, at the end of the Avenue des Champs Elysées, with the setting sun adding its glory to the scene, and I stretched out my arms in an irresistible impulse of affection. In my opinion, the beauty of Paris is not due merely to its *topography*, its well-cut streets, its atmosphere, its soul. Its sky has tones of infinite delicacy and variety; it is never too low nor too high; its atmosphere is light, its mists bluish, its haze of pearl-grey. Its soul is young, gay, enthusiastic, idealistic, passionate and violent; its vibrations have a champagne-like effect on the air, and communicates to every one a kind of exultation and sprightliness.

\* \* \* \* \*

. . . I am lost in admiration in face of the Power which directs this human tide, which

knows how each of the thoughts of these thousands of brains and each of all the movements of these bodies will end. Sometimes, when passing through a crowd, I see partially, as though by the gleam of a flash of lightning, the work that is being done, and I stop short, dazed as it were, frightened, and then I hurry away quickly. Life is always in fusion throughout the universe; but in certain places, at certain moments, fixed or not fixed, a still fiercer *ebullition* takes place, and this is destined to accelerate the march of humanity; it is, perhaps, a process of clarification. And so it is that in this vat called Paris, there are at intervals, at fixed times, various *ebullitions*. In the churches there is an *ebullition* of ideality; in the universities and the laboratories, an *ebullition* of thought. In Parliament, there is an *ebullition* of what?—alas! not of patriotism, but of political passions, of ambition and of envy. At the Moulin Rouge, and places of that kind, there is an *ebullition* of interior and sensual life. In the districts inhabited by the working classes, there is an *ebullition* of material forces, of courage, spite, love, hatred, and especially of pain and grief. The latter is the most prolonged, the most interesting, too. Yes; it really seems to me that I know “where to sit down in order to see life,” for I see it all the time more beautiful and more grand—oh, so grand, that I am rather in awe, and yet I have confidence.

\* \* \* \* \*

. . . I live on the *effluvium* of things now-a-days. This new state of mind has made too much emptiness around me, and this causes me some sadness.

### **Peregrinations.**

*Peregrinations* (pronounced with the accent on *na*, *a* as in *ale*) means travelling about from place to place.

### **Phantasmagoria.**

*Phantasmagoria* (fan-tas-ma-go-ri-a; accent on *go*; *o* as in *old*) means fantastic; a series of illusive images.

### **Dénouement.**

*Dénouement* (da-noo-mon; accent on *noo* or on *mon*; *a* as in *fate*; *oo* as in *mood*; *n* nasalized) means the *outcome*, issue; the unraveling of a plot.

“His nerves, which were at a high tension during the trial, collapsed completely at the unexpected *dénouement*.”

### **Aurora-borealis.**

*Aurora-borealis* (*borealis* pronounced with the accent on *a*; *a* as in *ale*; also *a* as in *ask*) means the northern lights.

### **Saraband.**

*Saraband* (accent on *sar*; *a* as in *at*) means a stately dance from the Spanish; also the music accompanying it.

### **Ebullition.**

*Ebullition* (eb-u-lish-on; accent on *lish*; *u* as in *up*) means a boiling over; hence, any sudden, outward display of feeling.

At the South an *ebullition* of pleased surprise grew into a positive enthusiasm.—*Watterson*.

### **Topography.**

*Topography* (accent on *pog*) means the detailed description of different places; physical features collectively of a locality.

### **Effluvium.**

*Effluvium* (accent on *flue*; *u* as in *flute*) means a subtle exhalation; especially noxious; commonly in the plural.

## **THE USAGE OF THE BEST SPEAKERS THE CRITERION OF EXAMINATION.**

Dear E————.

How glad I am that you used your maiden name in your signature; for it is thus that I discover my long-lost E———— of those halcyon days when there was no CORRECT ENGLISH to disturb the educated,—who once having become educated, could rest secure upon their scholastic oars.

Your letter is interesting, first, because it brings me news of five little twiglets that have brought you joy; secondly, because your queries bear upon what constitutes correct usage.

Undoubtedly usage, good usage, the usage of the best speakers, determines the standard,—the criterion of examination whereby it shall be decided what must be regarded as correct. The Dictionary records that usage; so that in following the Dictionary,—with a capital D, we arrive at what is the correct usage of the language.

The latest edition of the dictionaries, also TEN THOUSAND WORDS: HOW TO PRONOUNCE THEM, record *auto-mo'bil* with the accent on *mo* and short *i* as in *it*, as the correct pronunciation. If, however, a large body of educated speakers were to persist in saying *auto-mo-beel*, the Dictionary would in time record that pronunciation as well as the first.

CORRECT ENGLISH rules that the "Dictionary pronunciation" must be accepted as standard, and so would rule that the only correct pronunciation at the present time is *auto-mo'bil*,—this to be accepted until another pronunciation takes its place, or supplements it; so with the meanings of words;—*receipt* and *recipe* are to be construed according to the meanings recorded,—*receipt*, for a cooking formula; *recipe*, for a doctor's prescription.

To return to *automobile*, the student of English will favor the "bil" pronunciation because based on analogy (*auto* and *mo'bil*), *mobile* being pronounced *mo'bil* whether used in conjunction with *auto* or not.

The following article from one of the back numbers of CORRECT ENGLISH will interest you:

#### **The Dictionary the Record of Usage.**

In an exposition of this subject, there are two important questions to be considered; first, what constitutes the authority of usage, and, secondly, what constitutes the authority of the dictionary, the record of usage. As has been defined, the usage of a language is the customary mode of employing a particular word, phrase, or sentence. *The authority of usage rests upon the common consent or agreement by a particular body of speakers at a particular time in their history as to what is the usage of the language*

As defined by Archbishop Trench, the dictionary is the inventory of the language, *its authority resting upon its conformity to usage*. While the office of the grammarian is to record the usage of the best speakers, that of the lexicographer is to record the usage of all speakers with the exception of those who use only dialectic forms of expression.

The presence, in a dictionary, of a word, phrase, or sentence, is, of itself, no guarantee of its good usage—a point which is overlooked by many persons. Hence, in consulting this *record of usage*, it is of paramount importance that the student observe whether the expression is marked "*colloquial*," "*slang*," "*provincial*," or "*archaic*"; for while colloquialisms are permissible in familiar conversation, slang, provincialisms, and archaisms should have no place whatever in the vocabulary of the cultured person. Objectionable words and phrases are recorded simply because they are used, the privilege of selection making it obligatory upon the lexicographer to

indicate *what is correct* as well as *what is not correct*.\* Thus, we see, that to refer to the dictionary, is to refer to usage, and that each student must determine for himself whether the form indicated is used by good speakers or by the careless and illiterate, for a dictionary as truly indicates what not to use as it does what to use.\*

In regard to pronunciation, the multiplicity of dictionaries, and the varied pronunciations recorded of some words, would seem to make it impossible to arrive at a definite conclusion as to what is authoritative; for, if pronunciations vary not only in the same dictionary, but in different dictionaries, it would seem that any pronunciation is permissible provided it have the sanction of authority. While it is true, in a measure, that in order to find support for a particular pronunciation it is necessary only to indicate its record by some authority, still it must be remembered, that in the majority of instances, the dictionaries agree as to what is correct, the main point of difference being that indicated by the position of the word, that is, when more than one pronunciation is given.

That many persons have erroneous ideas in regard to dictionaries, is evidenced by their frequent allusions to the "war among dictionaries," and to the "lack of uniformity in pronunciation," as if each person were a law unto himself. These statements are misleading; for while, in some instances, there are radical differences in pronunciation, the great majority of words used in every-day speech and in literature are, in the main pronounced alike, the essential difference being merely that of preference, when more than one pronunciation is given.

By a comparison of our modern dictionaries with Webster's edition of 1832, we find that while some radical changes have taken place, the great majority of words have the same pronunciations that they had in 1832, the principal changes occurring through the introduction of new words and through the recognition of the variableness of the sounds of *t*, *d*, *s*, *z*, to *ch*, *j*, *sh*, and *zh*, even in the mouths of the best speakers. Thus, in "Old Webster," the pronunciations of *nature*, *departure*, *picture*, etc., are recorded as pronounced "*na'ture*," "*depar'ture*," "*pic'ture*," whereas in the modern dictionaries the pronun-

\*Where the form is slang or is obsolete, archaic, or objectionable for any cause, the dictionary notes it as such.

ations generally used, are recognized; thus: "nacher," "deparcher," and "pikcher." Then, again, some words that formerly received but one pronunciation, are given two in the new dictionaries; for example: the words *coffee*, *dog*, *god*, *gaunt*, *laundry*, *laundress*, formerly received but one pronunciation; but, inasmuch as they have been, for years, pronounced by many persons with the sound of "a" as in "all," Century records a second pronunciation, giving recognition to this variant sound. Thus, we see that variable-ness from former standards finds recognition in the records of usage; but, for the student who would observe nice distinctions of sounds—who would cling to the old standards of pronunciation, there is the privilege of selection; for, as has been implied, where there is a choice, the first position of the word usually indicates the pronunciation preferred by the best speakers. Good speakers should endeavor, as far as possible, to use only preferred forms, for in this way, and in this way only, can the purity of the English language be preserved. As has been shown, there are uses and pronunciations of words which at first employed only by careless speakers, frequently creep into such general use that it is only a question of time when the form or pronunciation becomes generally adopted even by good speakers, and, in consequence, is recorded as good usage. An example of this is seen in the use of the word *telegram* and in the pronunciation of the word *abdomen*. In regard to *telegram* its use, was, for years, censured by critics as not being in conformity either to good usage or to the laws of analogy: but, notwithstanding that critics on both sides of the Atlantic censured its adoption, no sooner was it introduced than it was quickly seized upon as expressing briefly, the exact meaning to be conveyed. Bulwer says in his novel *What will he do with it*,—published in 1858—"I sent a *telegram*, (Oh, that I should live to see such a word introduced into the English language)." Owen Meredith says in *Lucille*:

"E'er a cable went under the hoary Atlantic.  
"Or the word *telegram* drove grammarians  
frantic."

But in spite of adverse criticism, *telegram* is now universally employed by English speaking peoples, and, in consequence, is recorded in all modern dictionaries as correct usage.

As to the pronunciation of *abdomen*, we have an example of a word recorded a second pronunciation, where formerly only one was given. Thus, in Webster (1832), Walker, Stormouth, Worcester, and in the new dictionaries—International, Standard and Murray's New English Dictionary, we find but one pronunciation recorded,—*ab-do'men*; but inasmuch as the pronunciation *ab'domen* (accent on the first syllable) has crept into such general use, we find that it is given a second place in both the Century and the New Imperial. This is true not only of the word *abdomen* but of many words where a second pronunciation is given, for the dictionary is a faithful recorder of usage. In brief the modern dictionary is not based upon the arbitrary decision of a select few, but derives its authority from the common consent or agreement, of the most eminent scholars of the age as to what is the correct usage of the language. Of anyone of our great masterpieces of modern lexicology, it may be truly said: "*It is the joint product of many minds reflecting the whole scholarship of the present age.*"

## PRONUNCIATION.

### Century Dictionary.

Sounds are divided into vowels, diphthongs, consonants and aspirates. A vowel is a simple sound unobstructed by the organs of speech.

A consonant is a simple sound obstructed by the organs of speech.

A diphthong is a union of two vowels.

An aspirate is breath modified by the organs of speech.

Key to diacritical marks:

Long vowels			Short sounds*		
ē (eel)	â (all)	i (it)	o (on)	a (ask)	
ā (ale)	ō (old)	e (end)	u (us)	e (err)	
ä (father)	ö (food)	a (at)	oo (foot)		
ī (isle)					
ū (use)					

\*The short sounds are indicated in Century by the absence of marks.

### Fish, Fishes.

*Fish* is a collective as well as a singular noun; in consequence, one properly says, "I caught a *fish*"; "We had a large catch of *fish*" (many, several). The plural form *fishes* is used when not thought of collectively; as, "How should you like to live in the sea where all the *fishes* are swimming about?"

See The Correct Word, p. 69.

## “From Life”

This is the fifth article in the series of “Talks by the Editor.”

“You have torn the heart out of my body! Where did you get your material?”

“From Life,” I answered.

“You will tear the heart out of your audience,” Manager Will Davis of the Illinois—dean of Western dramatists, thus prophesied of “The Burden of the Strong.” “Your drama is too natural.”

“The Burden of the Strong” has a message for all to whom the miracle of motherhood has made manifest the powers of the unseen; has made sentient all that has been felt and suffered and joyed,—of fear and courage; of despair and hope; of agony and exaltation, when the flood-gates are let down, and the current carries us into the open and untried seas. “The box-office value of tears!” It played no part in the working out of the theme.

“From Life.” This is whence your material must come,—you who would “get over the foot-lights” in literature, dramatic and other. “There is nothing new to be told?” Not so! Life holds countless electrons of thought as yet invisible, ready to leap into the light when the mental eye is prepared to see. You cannot take one pace without stumbling over the superabundance of material; it lies on the threshold of Thinking Tower. Life is dramatic, melodramatic and tragic. Disasters are of daily occurrence,—the lives of humans wrecked through ignorance and a selfishness more destructive than ten thousand times ten thousand Titanics.

The Weak crushed by the Strong carries countless themes for dramatic manipulation,—mankind being as yet only in the brute stage of existence. If civilization were to be measured in its growth by its George Peabodys, it would be, as yet, but in its pinafores, still in the jumping-jack and penny-whistle stage of childhood.

Because we like not to see “Life in the mirror,” we like not the serious drama. It reminds us too forcefully of our sins of omission,—our shortcomings, our responsibilities as related to our brothers. Drama that arouses the humanitarian impulse is the kind that bespeaks attention,

setting us with the capacity to think, “a-thinking,” and subsequently, to “a-doing.”

EXCERPT FROM “THE BURDEN OF THE STRONG”—•

It was the Sabbath Day, and as Julia Hamilton passed the first bluff upon which the village church stood, sentinel-like in its command of the village below, she could hear the voices of the congregation ascend in songs of praise to the Ruler of all things. What blindness of vision was it that mistook cloistered walls for the Church of God! She looked at the cloudless sky above, the wild breakers below,—“God’s Church is my Church!” she exclaimed; “the sky is its dome! The song of praise is in my heart. It vibrates to the uttermost parts of the universe. Not one joyous note is lost! Its waves return in cycles with the years! each cycle but increases its resonance. It grows louder with the growing years. Praise be to the Powers that brought my soul into being!”

She looked out reverently upon the sea, raising her arms in benediction. Always appealing to her variant moods, it now presented to her exalted state a scene of wildly inspiring grandeur. She gloried in the strength that threw its mad breakers high upon the over-topping cliff, tossing them the while, carelessly, like a child at play.

“The strength that is in you is also in me!” she cried, exultantly, defiantly, “only in a lesser degree. You are master of your domain; I, of mine. The world, too, is at my feet. I am alive! I breathe. Life runs in my veins. I can think; can feel. Do you hear me?” she cried, while the waves sounded their breakers on the rocks, drowning the loud exultant tones that would meet defiance with defiance. “I can feel!” she repeated. “I can love! The world is mine to select the richest of her treasures. It is yours to bear them to me.”

Her words brought a vision of her child before her. She recalled how at his birth so keenly had her senses been awakened, so alive had she become to the responsibilities of motherhood, it had seemed for a time that she had been sinful to bring into a stained and sullied world, so pure and white a blossom. With her intelligence, she

•Forthcoming novel by Josephine Turek Baker.

had reasoned, she should not have added one more soul to those already born. The earth was not, as yet, a fit dwelling place for such as these of whom the Christ had said: "Suffer little children to come unto me."

Julia Hamilton was Pagan, but she acknowledged the Christ as she acknowledged Buddha, Mohammed, and all other bearers of an enlightened teaching. In those early days of her motherhood, she had looked upon the child, sleeping upon her breast, the potentialities of its little life hidden from mortal sight, and she had thought of the endless cycles of time that must evolve before earth could match in innocence, the touch of her baby's hand. She had shuddered when she thought of the possibility of those precious fingers becoming stained; and had heaped bitter denunciations upon herself for bringing an innocent child into a wicked and damning world. She must have been ill, morbid, she reasoned, carried, as she now felt herself to be, to the highest pinnacle of human exaltation.

The sun enveloped her with its effulgent rays; the air, which had become sharp, bit at her glowing cheeks; the breakers rioted madly below, dashing her, the while, with needle-like sprays, which glinted like diamonds, in the shafts of sunlight.

"A boon! a precious boon is life! A gift! Earth is a Paradise. It is divine to live. And man can become divine, even as Christ, and Buddha, and Mohammed, and all holy men who have blazed the trail of light through the darkness. God! He is not without. He is within. He dwells in all that is,—in the innermost and in the outermost. He is in everything that exists," she repeated. "Everything. Every atom is divine. That part of us which errs is only holiness blinded for the time by the selfish eyes of the ego. Enough of God exists in everything to become God-like,—no, God,—a part of God Himself,—omniscient, eternal. The whole secret will be discovered in time. The finite even now is breaking down its bars. There must come a moment when the last bar will be torn away, and man will stand forth a god.

Julia Hamilton believed all that her song of promise sounded. She wondered whether humankind would not awaken more quickly to the truth,—would make longer strides towards the goal of infinitude,—should not all the good people toss their hymn-books to the winds, and turn to Life

with its needs for teacher. How much precious time was spent in prayer, when there was *Work* to be done! She had come to see that there were three stages in man's evolution,—the brute, the human, the divine. The science of biology made this manifest. In the brute stage, only the strong had a chance to survive; the weak was left to perish. In the human stage, the strong bears the burden of the weak. In the last stage, ah, what then? Men shall be Gods. Humankind will have given way finally to the sovereignty of the God within, and will have become God-like,—nay, Gods in truth. In the meantime there was work to do. Were all the so-called elect to band together, to work as brothers, there would be no "East Sides," no "Ghettos," no stamping down of other people's rights, no crushing out of little lives and child-bearing mothers.

In truth, humanitarian impulses will outlive creeds; our churches are even now administering to the starved condition of the body, as well as of the spirit.

The God-like uses to which these multitudinous "houses of God" could be put! "Open by day and night," should blazon on their arches, combating the influence of the destructive agents, vice, disease, poverty. What a wasteful and non-economic misuse that closes doors practically for six days of the week, and opens them only on the seventh for people who have little need to enter; none, were they about their Father's business!

A picture in extreme architectural contrasts projected itself upon her mental canvas; a vision of gorgeous splendor limned itself against a background of squalid meanness,—the magnificent "houses of God" silhouetted against a sky that domed alike the miserable tenements of the Ghetto. Spire upon spire, rising from pinnacled towers in majestic buttressed Gothic, stood out against line upon line of flat-roofed, naked surfaces. Imposing façades, picturesque by virtue of myriad variations in ornate detail, paralleled themselves with ignoble exteriors, unadorned,—hideous in their row upon row of squalid, unbroken sameness. Blue-arched domes, borrowing their color from the vaulted sky, emphasized the unrivaled ugliness of the blackened, smoke-stained enwallments of the abodes of the miserable tenants,—wretched creatures, who had hoped to find in the "land of the free" an escape from the ills of their native home.

"God! the awfulness of it all!"

The woman, lost in contemplation of the picture, covered her face with her hands and shuddered. She groaned aloud as she recalled her last visit to the Ghetto district,—the stifling air, but one pair of windows in many cases doing service for three times the number of rooms,—sin-breeding, disease-breeding, death-breeding, in its poisonous filth; joy-killing in its day-to-day combat with this Hell-born triad.

The swarms of unkempt children,—she could see them as she saw them last, on a fiercely hot day in August,—overspreading the narrow, stifling rooms, and the narrow, stifling streets, whose

one virtue was the narrowness that precluded the transit of any vehicle other than the ever-present push-cart; thus offering a comparatively safe haven for the little lives that congregated there, or that tumbled there, as the case might be, from crowded doorways, or broken stairways; sometimes from fire-escapes, whose inviting coolness would never again offer a retreat to the little mangled, sun-beaten, sun-scorched bodies, seeking escape from the mad, torturing heat of a Ghetto mid-summer.

"Oh, the little children! I must go to them! I have neglected them too long!"

\* \* \* \* \*

## Helps for the Writer

### That Used as a Relative Pronoun Introducing a Relative (Adjective) Clause.

Note.—The presence of *that*, introducing a relative clause, and used as a subject, an object, or an appositional element, is demanded by the rules that govern strict rhetoric; but while *that* is required when used as a subject, there is a growing tendency to omit *that* used as an object. As used to introduce an appositional element, *that* is generally employed. Thus in the following, *that* is used as a subject:

The last fear of losing her left him. On the way back to the hotel he, in a delirium of pride and passion, crushed her in his arms and caressed her with a frenzy *that had always terrified her*. She resisted only faintly, was almost passive. "She is mine!" he said to himself exultantly. "She is really mine!"

When they returned to the hotel he had but fifty dollars left and had contracted debts *that made it necessary* for him to raise at least a thousand dollars within a week.

In the clauses "that had always terrified her" and, "that made it necessary," the presence of *that* is obligatory because used as a subject.

In the following excerpts, *that*, supplied, is the object of the verb:

Norman, by the roundabout mode of communication *he and Tetlow had established*, summoned his friend and backer to his office. "Tetlow," he began straight off, "I've got to have more money."

Note.—"That he and Tetlow had established,"

would be preferred by some writers. (*That* understood is the object of *had established*.)

He was standing at the table. He tossed the note on the table, threw open the bedroom door. The black chiffon dress, the big plumed hat, and all the other articles *they had bought* were spread upon the bed, arranged with the obvious intention that he should see at a glance she had taken nothing away with her.

(*That*, supplied, is the object of *had bought*.)

In the following extract, the author has supplied *that*; its presence gives finish to the construction:

"And the one who does the most talking at my council is the gloomiest of all. He's Lieutenant Flawpicker. He can't see any hope for anything. He sees all the possibilities of failure. He sees all the chances against success. And what's the result? Why, when the council rises it has taken out of the plan every chance of mishap *that my intelligence could foresee*—and it has provided not one but several safe lines of orderly retreat in case success proves impossible."

### That Used as a Subordinate Conjunction, Introducing a Noun Clause.

*That* used as a subordinate conjunction introducing a noun clause used as the object of a verb is usually omitted in every-day conversation: as, "He said he would come" (*that* he would come), but in literary usage, it is often employed, as in the following:

He kissed her lightly on her thick braids as he was about to go. He left a note explaining *that*

*he did not wish to disturb her and that it was necessary for him to be at the office early.* And that morning in all New York no man left his home for the day's struggle for dollars with a freer or happier heart, or readier to play the game boldly, skillfully, with success.

\* \* \*

A few days later, Tetlow, having business with Norman, tried to reach him by telephone. After several failures he went to the hotel, and in the bar learned enough to enable him to guess *that Norman was off* on a mad carouse. He had no difficulty in finding the trail or in following it; the difficulty lay in catching up, for Norman was going fast. Not until late at night—that is, early in the morning—of the sixth day did he get his man.

\* \* \*

And each and every one of them knew *that* on that day or some day soon he must find the money demanded imperiously by his own, etc.

Note.—The clauses introduced by *that* in the foregoing are noun clauses (not relative), and are used as objects to receive the action.

In the following excerpt the author has not followed uniformity of style, *that* being omitted in some instances, and used in others of like construction.

It was impossible for him to appreciate the effect of his personality upon others—how, without his trying or even wishing it, it made them dread a purely imaginary displeasure and its absurdly imaginary consequences. But this confession of hers was not the first time *he had heard* of the effect of potential and latent danger *he had* upon those associated with him. And, as it was most useful, he was not sorry *that he had it*. He made no further attempt to convince her *that he was harmless*. He knew *that he was harmless* where she was concerned. Was it not just as well *that she should not know* it, when vaguely dreading him was producing excellent results? As with a Christian the fear of the Lord was the beginning of wisdom, so with a wife the fear of her husband was the beginning of wisdom. In striving to please him, to fit herself for the position of wife, she was using up the time *she would otherwise have spent* in making herself miserable with self-pity—that supreme curse of the idle both male and female; that most prolific of the breeders of unhappy wives. Yes, wives were unhappy, not because their husbands neglected them—for busy people have no time to note whether they are neglected or not—but because they gave their own worthless, negligent, incapable selves too much attention.

## A Study in Punctuation

### Models in the Use of the Colon and the Semi-colon, Sent in by a Pupil in the Correct English Correspondence School.

The sentence reads as follows: "Never give up the contest." My opinion of his work is this: It is the best I have ever seen. These are the terms: Poor work, poor pay.

This is the rule: A singular verb requires a subject in the singular. The following statement is correct:

Seven books at 60 cents.....	\$4.20
Three books at 75 cents.....	2.25
—	

Total .....\$6.45

So then, these are the two virtues of building: first, the sign of man's own good work; second, the expression of man's delight in work better than his own.

A Spanish proverb says: "Four persons are indispensable to the production of a good salad; first, a spendthrift for oil; second, a miser for

vinegar; third, a counsellor for salt; fourth, a madman to stir it all up."

We have in use two kinds of language: the spoken and the written; the one, the gift of God: the other, the invention of man.

The speaker began as follows: "Ladies and Gentlemen. This is an occasion of great interest to us all."

Be wise with speed:

A fool at forty is a fool indeed.

Teach thy necessity to reason thus:

There is no virtue like necessity.

Unblemished let me live, or die unknown:

Oh! grant an honest fame, or grant me none.

Truth crushed to earth shall rise again:

The eternal years of God are hers;

But Error, wounded, writhes in pain,

And dies amid his worshippers.

# Queries and Answers

Selected from the Editor's Daily Mail

## Shrank and Shrunk; Awake and Awakened.

The following are the answers to your queries:

1. "I *shrank* my dress," is the correct form, *shrank* taking precedence over *shrunk* in the simple past tense. Use *shrunk* to express time perfected. (See CORRECT ENGLISH magazine for April.) You will find a complete exposition of this in The Correct Word.

2. "I *awoke* this morning," is preferred to "I *awaked*." Awakened is used when the sense is figurative; as, "Hope *awakened* in his breast." See the same reference book, *Wake*.

3. "She speaks *correctly*," is the correct form. Use the adverb when the verb is to be modified.

## I Don't Think.

"I don't think," meaning "I think I shall not," is in accordance with good usage. See The Correct Word.

## Shone.

EDITOR CORRECT ENGLISH:

Is the word "shone" obsolete? A gentleman who thinks he knows it all insists it is. A venerable book states that the star "shone" upon the shepherds just before the birth of Christ, and I supposed the word was still in use. T. W. B.

Answer.—*Shone* is in accordance with correct usage. *Shined* is obsolete.

## Handy and Convenient.

Do not use *handy* in the sense of *convenient*, *near by*, etc., *handy* being properly used only of that upon which one can lay a *hand*.

## DRILL.

I find this table very *convenient*. (Not *handy*.)

The school is very *near by*. (Not *handy*.)

This gown is very *appropriate* for every-day wear. (Not *handy*.)

He finds his new automobile very *convenient* when going a long distance to see his patients. (Not *handy*.)

Place the glass of water where it will be *handy*, should I wish it in the night. (Place it where I can lay my *hand* upon it.)

Place the pencil and the paper where they will be *handy*, should I decide to write. (Where I can lay my *hand* upon them.)

I wish to engage a *handy* boy to run errands. (One upon whom I can lay my *hand*, figuratively speaking, at any moment.)

## Clandestine.

*Clandestine* (klan-des-tine; accent on *des*) means secret, surreptitious, underhand; as, "a *clandestine* meeting."

There is no place in the world for the unskilled; no one can hope for any genuine success who fails to give himself the most thorough technical preparation, the most complete special education. Good intentions go for nothing, and industry is thrown away if one cannot infuse a high degree of skill into his work. The man of medium skill depends upon fortunate conditions for success; he cannot command it nor can he keep it. The trained man has all the advantages on his side; the untrained man invites all the tragic possibilities of nature.—Hamilton W. Mabie.

The highest culture is to speak no ill;  
The best reformer is the man whose eyes  
Are quick to see all beauty and all worth;  
And by his own discreet, well-ordered life  
Alone reproves the erring.

—Ella Wheeler Wilcox: *True Culture*.

## Classic.

*Classic* is that which is authoritative as a model, or a standard of excellence. An author or book of the first rank, specifically Greek or Roman.

A *classic* is properly a book . . . which can be simple without being vulgar, elevated without being distant, and which is something neither ancient nor modern, always new and incapable of growing old.—Lowell.

## Clientele.

*Clientele* (kli-en-teel, or tel; French pronunciation, kle-on'-tale, *n* nasalized) means those under the protection or patronage of a person or house; a following. Also, those who frequent a particular institution; as, the *clientele* of a theater.

## Models and Errors of English

From "ON THE BRANCH," by Pierre de Coulevain.

Bagnoles has three wonderful things; its air, its water, and its forest—the air is neither light nor keen, but soft and pure. Its molecules have the property of making objects seem larger, of bringing them nearer. *Nowhere* in Europe have I seen the stars so large and so near me.

Note.—"Nowhere *else*" is required, in order that the thing compared may be excluded from its class. Note that *so* that *nowhere* is correct, *so* after a negative being required to express unequal comparison.

. . . At times I gaze out at *the mountains and the sea*. . . my pen stops and a curious intoxication takes possession of me. It is as though I enter into all this beauty of light, as though I am absorbed by something very great. I am no longer here—but over yonder—up there—far away from my body, and I am divinely happy. This sensation is comparatively new to me. It is of brief duration, unfortunately, and I am only too quickly brought back to my scribbling, to my breakfast, to all that I have to do. As soon as I am dressed, I go out into the town. *The place itself, with its agglomeration of houses, of people, and its shop windows, exercise a certain fascination which no one escapes.*

Note.—The substitution of *with* for *and* and of the singular verb *exercises* for *exercise*, would improve the construction rhetorically; thus: "The place itself with its agglomeration of houses, of people; with its shopwindows (or *and of its shop windows*) exercises," etc.

To arrive at night in an unknown town, to open my window the following morning on a new horizon and to go out alone in strange streets is an exquisite pleasure to me. The presence of any one, no matter *whom*, would entirely spoil this pleasure for me.

Note.—In the absence of the preposition *of*, *who* is demanded, the meaning being "*who* any one might be."

The arrival in any hotel where I am going to stay for some time always amuses me. The strangers with whom I am about to enter into contact resuscitate my life, vary it, turn it, perhaps, in another direction, and I myself, have some kind of influence on them. This excites my curiosity intensely. As soon as one is in a fresh centre, one feels the play of those fluids to which *are* due the continuance of the human being. Your presence affects this person agreeably and leaves the others indifferent. Affinities

of education, of sentiment, of mind make you find your level of mind quickly. The Hôtel Riche is rather behind the times.

Note.—*Is due*, *is required*, *continuance* being the subject.

"I do not know *whether* it is the correct thing to speak without an introduction to an *authoress* in order to thank her for the pleasure she has given me?"

Note.—*Whether* is correct, it being preferable to *if*, which properly introduces suppositional clauses. (*Whether* introduces alternative clauses.) *Author* is now used for the feminine as well as for the masculine gender.

. . . "I am not *allowed* to smoke, so I make up for it by reading novels. Don't you think it strange that a man should require stories and the theatre when he has life to look at?"

Note.—*Allow* is correctly used. *Allow* means merely *the absence of an attempt to hinder*; *permit* denotes *a formal or implied assent; to grant leave to by express consent or authorization*; *as*, "I do not *allow* my children to eat candy;" "I shall not *permit* you to go."  
—THE CORRECT WORD.

"No, for his faculties do not *allow* him to grasp things sufficiently. *The* novel and *the* theatre are not the mirror of life; they are life in the mirror. It is only there that he can see it; and besides, he finds there complete action, which satisfies his innate desire to know the end of things."

Note.—See preceding excerpt for use of *allow*. The repetition of *the* is correct when the reference is to more than one person or thing." See THE CORRECT WORD, p. 18. *Repetition of the article*.

. . . "French novelists have a great deal of talent, but they too often treat of disagreeable subjects. This is a matter of regret, not only to the 'hypocritical English,'" said Sir William Randolph, mischievously, "but to refined people in all countries."

Note.—The correlatives *not only* . . . *but* are properly placed, for the reason that they precede the same parts of speech.

"People do not write the novels they *would* like to write; that is very certain," I said. "My dream was to publish stories about the humble classes, about animals, about a strong and simple kind of life. You have seen what I have written."

Note.—In the third person, the auxiliary *would* is required with the verb *like*, condition beyond the control of the will being expressed. Rule.—Use *should* (or *shall*) in the first person, *will* (or *would*) in the second and the third, to express condition beyond the control of the will.

"I am not sorry, though. Your books contain so many thoughts, and a study of characters which *has interested* me keenly, although I have

not very much sympathy with our American cousins."

Note.—The singular verb "*has* interested" is correct, for the reason that its subject is *study*, and not *characters*.

"I *should* have been surprised if it had been otherwise," I said smiling.

Note.—"*Should* have been surprised," is correct. (Application of same rule as above.)

"I have no prejudice against them, believe me. Their faults shock me, and my education prevents me from appreciating their extremely modern qualities. Judge for yourself. They are the only women in the world who willingly leave their husband and children, enjoy themselves, and are quite happy away from them."

Note.—The substitution of *while* for *and* (and my education, etc.) or the introduction of the contrasting phrase *on the other hand*, would improve the construction rhetorically.

"That is true, but have you ever thought that, if the conjugal bond were as close in their country as it is in ours, it would interfere with the action of the men and hinder their work? Do you not think that these women are the necessary agents of exchange between the New World and the Old World, the unconscious vehicles of ideas and of impressions?"

Note.—The repetition of *the* is required. See rule above. The repetition of world is desirable rhetorically.

"No; I have not a novelist's imagination."

"There is no imagination in that; it is scientifically true. The invisible cargo of an Atlantic liner is considerably more important than that which pays duty, but in quite another way."

Note.—The repetition of *cargo* in place of the relative *that* would seem preferable, *that* suggesting by reference an *invisible* cargo.

"No; I even have an instinctive liking for the French; but I do not always understand them. I do not understand them when they exclaim, after a check: 'We have been betrayed!' I do not understand them in defeat, when, instead of rallying round their government, instead of standing shoulder to shoulder, they quarrel and kill *each other*. With us [the English] Napoleon might have avenged Waterloo. It was you who sent him to St. Helena."

Note.—*One another* is required, the reference being to more than two persons.

"You are quite right."

"I did not understand the French in their way of treating the Ferry affair, in the Boulanger affair, and still less in the Dreyfus affair. Their attitude at the time of our war with the Boers pained me, and had the same effect on other people. We had been attacked, and we were defeated at Majuba Hill, *and* we could not stop at that.

All great nations have sins of conquest on their conscience, if indeed these be sins. Are you not keeping a little Malagache queen in exile?"

Note.—The adversitive conjunction *but* is required instead of *and*. (And we could not stop at that.)

"Your country and mine are both accomplishing the work that is imposed upon us, that is all. But *would* you like me to give you the key to our character?"

Note.—"*Should* you like?" is required. Rule.—In the second and the third person, use the auxiliary that is required in the answer. The answer is: "I *should* like (or *should* not like).

"Ah, I *should* be delighted if you would."

Note.—"*I should* be delighted is correct," condition beyond the control of the will being expressed by *should* in the first person.

"Well, then, the Saxon and Teutonic races, and their various branches, are masculine. The Latin, Slavonic, and Celtic races are feminine. The feminine element predominates in the French soul. Study our history and our literature, and you will find it there constantly, with all its defects and all its good qualities."

Note.—The article *the* is not repeated when it precedes adjective modifiers of a plural noun. Thus: one says, "*the* Saxon and *the* Teutonic race," or "*the* Saxon and Teutonic *races*." For full exposition see THE CORRECT WORD, p. 18.

The face of Sir William lighted up.

"Upon my word," he explained; "it must be that."

"I have visited England," I said, "and I regret that we should remain so obstinately foreign to *each other*."

Note.—*Each other* is correct because used of only two peoples. (*One another* is used of more than two.)

"And yet, in your books, you have carefully excluded the Englishman from the field of your observations; I have noticed that."

"Well, you will not lose anything by waiting. I have a volume on your country in preparation."

. . . The warmth and light of my days were gradually diminishing.

Note.—The article *the* should be repeated, the plural verb indicating plurality of subject.

. . . They have spoken of their *eldest* son, who died in India, of their married daughter, of their three grand-children, of their son Claude, and of Simley Hall, their old family home.

Note.—*Eldest* is correct. Use *elder* and *oldest* when speaking of the members of a family; *older* and *oldest* when speaking of those not related.

. . . I regret this very much, and *should* like to have returned to Paris at the same time as

they do, but my room at the hotel will not be free for a week.

Note.—"I should have liked to return to Paris," is the correct form. See ruling above.

When *one* comes into contact with the upper ten, *one* is out of love with all humanity, but when *one* observes the people, *one* is reconciled again to humanity. That is the conclusion to which I came this afternoon.

Note.—*One* followed by *one* (or *one's*) instead of by *he* (or *his*) is in accordance with the best usage of the language.

. . . The scales for weighing human happiness are in the hands of God alone. I *compared*, in my mind, the retrospective picture I had seen in the Rue de Varennes *with* the one I had before my eyes. It had required centuries to produce

the harmony which had charmed me, and even the lack of moral vigor which had saddened me. The second scene was like a water-color sketch, quickly and vigorously washed in, giving a vivid impression of life and youth. In each of these pictures, one could follow the thought and recognise the hand of the Master. In order *to follow* that thought and *to see* the hand, it had been really necessary for me to be placed "on the branch."

Note.—"Compared *with*" is correct when a comparison is made; "compared *to*" when a likeness is shown: when one thing is likened to another. A comparison is made in the foregoing, hence, "compared *with*" is correct. The preposition *to* is properly repeated before the infinitive *see*. Rule.—Repeat the preposition after an intervening conjunction, unless the word that follows is very closely connected in thought with the word that precedes the conjunction. See The Literary Workshop, p.

## Words and Their Meanings

### Bourgeois, Bourgeoisism.\*

From "ON THE BRANCH," by Pierre de Coulevain.

The Grand Hotel is crowded. I have before my eyes, gathered together, as though for psychological study, specimens of the aristocracy and of upper and lower middle classes, the three upper layers of society. As a matter of fact, they all have a share of common element; but these elements, worked and mixed differently, make them inconceivably varied. Nature has not yet arrived at the amalgamation which will give fraternity; far from it. These French people who have been gathered under the same roof by similar ills, who ask for health from the same spring, who meet twenty times a day, do not know each other and do not mix with each other. Although they do not wear on their breast the sacred badge of their caste, like the Hindoos, it is visible in their education, in their persons, in their whole bearing, and it separates them implacably. There is envy felt by them, and there are hereditary rancours. I observe these groups, which are so profoundly distinct, with curiosity. The aristocratic clan takes meals at the restaurant and passes the evenings in the corridors or in the hall. If some members should enter the drawing-room to look at the newspapers, they never stay long; they are driven away by the nervous irritation that hostile surroundings always cause. In this clan every one is well bred. In spite of crutches and canes, the men take off their hats as they pass through the reading-room, whilst

the "Papa's sons," of *bourgeois* race, would never think of raising it if they had four hands free. The *bourgeois* clan is certainly less refined, but it has superior force and more vitality. Thanks to the automobiles, we have a large number of masculine visitors, journalists, members of Parliament, manufacturers. The forthcoming elections excite them. I hear political discussions every day. Like those of the Chamber, they give me the painful, humiliating impression that France has become a kind of safe, from which each person may take, but which no one thinks of filling up again. And it is not for France that the people are working, but either for the Republic, the Monarchy, or the Empire. Under the influence of these petty ambitions, France can only lose all that was imposing about it and become *bourgeois*. Foreigners ask me the meaning of this word *bourgeois* that we generally fling out with a marked accent of disdain. I am always puzzled to explain it to them. The dictionary says it means "common," "undistinguished." It is not quite that, though. *Bourgeoisism*, like provincialism, is mentality. To me it represents a fruit-stone without the pulp, and it evidently belongs to the *pot-au-feu* cell. It is one of the props of society, and mere props are never either beautiful or graceful. Without it I do not see how the world would keep its equilibrium, and with it, alone, I do not know, either, how it

\**Bourgeois* is pronounced boor-zhwo (oo as in food; o as in out; accent on the last syllable). *Bourgeoisism* is pronounced boor-zhwo-zism.

†Editor's Note.—A person of superior culture could not be *bourgeois*.

would progress. It gives to individuals a shell-like impenetrability. One finds certain characteristics of it in people who have received a good education, who have superior culture,† and with whom taste and a sense of beauty are developed. It betrays itself by petty ideas, hopeless intolerance, blind obstinacy, and especially by an incapacity to understand liberty and to give it generously. This mentality creates a particular atmosphere that is immediately felt. The peasant, the workman, and the artist are not *bourgeois*. I could mention a king who is more so than the people born in the Rue du Sentier. Napoleon I. was *bourgeois*. Napoleon II. was not. Balzac, Guy de Maupassant were not *bourgeois*, but Zola was. Two of our important newspapers and one of our best reviews are *bourgeois*. The Church of St. Augustine is *bourgeois*; St. Roch is not. The *Comédie Française*, the *Opéra Comique*, the *Palais-Royal*, are all *bourgeois*; the *Vaudeville*, the *Variétés*, the *Théâtre Antoine*, the *cafés-concerts* of Montmartre are not. The tea-rooms are all *bourgeois*, except one. England, Italy, Spain, are not *bourgeois*; Germany is, but its Emperor is not. France is in danger of becoming so, and it is that which distresses me. France *bourgeois*! Heaven forbid!

From what I see and hear at this place, I realize the difficulty that foreigners have in understanding us. They cannot understand that difference of character, which is the individual nature, and that difference of soul, which is the essence of the race. The French themselves are not chary of saying, "We have a difficult character." That is true, but we have a noble and wonderful soul. I feel this all around me. At certain moments, this soul shines out on all faces, it bursts out in generous words, it clears the atmosphere laden with rancour, with political passions. It is in this that my hope of good and of improvement lies. The feminine element is well represented at the Grand Hôtel of Bagnoles. I study it curiously, and am surprised to see that it has remained almost stationary. As in my time, I see girls who dream and grandmothers telling their beads or grumbling. Sentiment, sentimentality, all that is feminine, the ordinary charity, and nothing else yet. Not a single aspiration toward a wider life, not a sign of individuality. In these surroundings, I am almost ashamed of my modernism. Accustomed as I am to the frank ways of the Englishwoman,

to the open mind of the American woman, the French girl is to me an anachronism. She gives me the impression of a plant which has never had enough air and water, and which has difficulty in breathing. Slow and languid, she does not feel the mere joy of living, the need of action. She tries sports, in order to sacrifice to fashion, but her body, badly trained for it, protests. The knowledge with which her brain has been crammed does not make ideas germinate there, and does not give her the desire to know still more. She seems to me tired, satiated, artificial already. I should like to take her into the forest, to the mountain or to the sea-side, in order to put her in direct contact with all the divine force of Nature. I should like to take her to a pilgrimage to Italy, to Spain, and through France, so that she might know the treasures of beauty which are our inheritance. When I watch her, her needle plying backwards and forwards through a piece of silk or canvas, I long to shake her. I know what she is dreaming about. Without being aware of it herself, she is already subjected to the possession of man. Her thoughts wander towards the mystery that she suspects; disturbing images are formed in her mind, and the warm breath of instinct tarnishes the first bloom of her being. Mothers ought to remember. Mothers! They think of nothing but of guarding their daughters, of giving them a liberal dowry, and of arranging a rich marriage for them. They spoil their sons in the hope of attaching them to themselves, and of thus winning them from their future rival, the daughter-in-law. This maternity is practiced still with us in the twentieth century.

The other day, I was imprudent enough to express the desire of seeing the French girl come out of her groove, take part in life and bring into it the fresh forces of her heart and mind.

"It is her emancipation that you would like, then?" said a fond mother, with a scandalized air.

"Yes, but not before she has been prepared for it by education; and, above all things, not before mothers have educated their sons to have an absolute respect for woman, and changed the wolves into shepherds."

"Wolves into shepherds!" exclaimed a pretty Parisian woman. "And what about instinct—and Nature?"

"American women have discovered the secret

of disciplining them. They are the only women who love their own sex."

"Then they are not women," answered my interlocutor briefly.

"And then France is not America!" declared

an old woman in a cutting tone.

That fact clinched me. I felt the wall again, and was silent. I will venture to say that the Japanese woman will have accomplished her evolution before the Latin woman.

## Shall and Will; Should and Would: How to Use Them

From "ON THE BRANCH," by Pierre de Coulevain.

. . . "As for me, if I had not been uprooted, I *should* have vegetated in a small flat in Paris; I *should* have grown old in a poor way."

"And you would not have become Jean Noel."

"The world would not have lost anything by that, but I *should* not have known the joy of intellectual work; I *should* not have acquired the understanding of Life, which is priceless."

\* \* \* \* \*

"Well, you are captured again by the family now. We *shall* not let you escape, and I fancy that we *shall* become friends."

\* \* \* \* \*

"To-morrow we *shall* see each other," I replied hastily.

"To-morrow, no—— I'm leaving for Houlgate. I *shall* be away for two or three days," he said with a shade of embarrassment. "Mother is so well that I have no scruples about leaving her, and now that you are here, I *shall* go away feeling quite at ease."

"You may," I said.

"When I come back, we *will* have a talk, *won't* we?"

(*We will* is used when willingness of the person addressed is implied.)

. . . My idleness suddenly began to weigh on me, and I began to feel the need of creating for myself some interest in life—but what was it to be? I *should have liked* to do some good in the world, to devote myself to some charitable cause, but no inspirations came to me.

Note.—"I should have liked *to do*," is correct. Rule.—The present infinitive is used to express time coincident or subsequent to that expressed by the principal verb. Many persons err in saying "I should have liked to have gone," or "I should like to have done," for "I should have liked to do."

. . . I had seen from the visitor's list that his name was Sir William Randolph. He was

accompanied by his wife, and although he seemed to wish to keep aloof, I was sure that we *should* make each other's acquaintance.

. . . "If you will allow me, I *should* like to introduce my wife this afternoon."

"I am always glad to get back to Paris again. It is the one spot on this planet that I *shall* regret the most. I love it as one loves an individual, and I quite agree with the person who says that there are certain landscapes one *would like* to kiss."

\* \* \* \* \*

. . . . . How interesting it would be to be able to follow, for rather a longer time, human work. And what about mine? It is not for my own pleasure that I transcribe these thoughts which are elaborated slowly and painfully in my mind. The germ of them comes forth from these parcels of my life? It is annoying not to see all this at once. I know, at least, that I *shall* not die, and I begin to suspect that I have been living a long time. And yet, there are people who think life stupid! Ah, well, they have sight, but not vision. This latter came to me late, and only after a series of very painful operations. I no longer pity myself, as it is well worth all I suffered.

Note.—*Shall* in the first person is correctly used to express simple futurity. In the last line, the construction should read, "all I have suffered," the present perfect tense being required to include all time up to the present.

. . . "Yes; in order to find proofs of our filiation with animals. I should like it to be done without any preconceived idea. Men of science ought to enlighten a mother, to guide her education."

"I *shall* never forget the pathetic terror of her expression when she stammered out, "I couldn't help it!"

**Shall and Will.**

Rule.—*Shall* in the first person and *will* in the second and the third are used to express simple futurity.

**DRILL 18.**

(Wednesday.)

I *shall* go automobiling this afternoon.

(Accent on "mo"; "i" in "bil" like "i" in "it.")

He *will* call in his automobile. (Accent on "mo"; "i" in "bil" like "i" in "it.")

They *will* tour the country in their automobile.

I *shall* build a garage next month. (*Garage* is pronounced either like carriage or like ga-razh—"a" in "ga" and "razh" like "a" in "father"; "zh" like the sound "zh" in "measure," accent on the second syllable.)

I *shall* engage a chauffeur. (*Sho-fer*. "O" like "o" in "old"; "e" like "e" in "err." Accent on the second syllable.)

He *will* call in his automobile.

They *will* go automobiling.

**Should and Would.**

General Rule.—"Should" and "would" follow in the main the rules of "shall" and "will," with some special uses of their own: When there is no controlling influence from without, "should" in the first person and "would" in the second and third express simple contingent futurity, condition beyond the control of the will.

2. "Should" in the first person expresses plan, and in all three persons, propriety of subjunctive futurity.

3. "Would" in the first person expresses resolution and in all three persons, willingness or custom.

Rule.—Use *shall* or *should* in the first person, and *will* or *would* in the second and the third to express a condition beyond the control of the will.

I *shall be obliged* to go.

He *will be obliged* to go.

I *shall be happy* to meet her.

I *shall be disappointed* if you do not come.

I *shall be glad* of the opportunity to meet her.

I *shall regret* your absence.

You *will like* her when you know her.

I *should like* to meet him.

I *should be disappointed* if he did not come.

I *should become* ill if I were to eat this.

You *would like* her if you knew her.

You *would not like* him if you knew him.

He *would regret* it if he did not go.

I *should like* to play golf.

I *should like* to go swimming this afternoon.

I *should like* to drive this afternoon.

I *should like* to take a long walk through the woods.

Caution.—Never say, "I *will like*" or "I *would like*"; say, "I (or we) *shall* or *should like*"; "You (he, she, they) *will* or *would like*."

**RULES.****Shall and Will.**

Rule.—The auxiliary that is required in the answer must be used in the question when the person spoken to controls the speaker or the person spoken of, or when each one does as he pleases.

*Shall* you go? (Answer: I *shall* go.) Person spoken to controls.

*Shall* he go? (Answer: He *shall* go.) Person spoken to controls.

*Shall* they go? (Answer: They *shall* go.) Person spoken to controls.

*Will* you go? (Answer: I *will* go.) Person spoken to does as he pleases.

*Will* he go? (Answer: He *will* go.) Person spoken of does as he pleases.

*Will* they go? (Answer: They *will* go.) Persons spoken of do as they please.

Note.—When the person spoken to does not control the speaker, *will* is used in the answer; thus: "*Shall* I be ill if I eat this?" The answer is, "Yes; you *will*," or "I think that you *will*." On the other hand, in the sentence, "*Shall* I never have your consent," the answer is, "No; you *shall* not," or "Yes; you *shall*," the speaker being under the control of the person spoken to.

*Shall* I assist you? (Answer: Yes; if you *will*, please.)

*Shall* I get the book for you? (Answer: Yes; if you *will*, please.)

*Shall* I never receive your forgiveness? Answer: No; you *shall* not.)

*Shall* I find you at home on Wednesday? (Answer: Yes; you *will*.)

(If promise is exacted, the answer is, Yes; you *shall*.)

*Shall* I call on your friend while in the city? (Yes; if you *will*.)

## Helps for the Teacher

### The Noun Clause.

ANSWER.—The following from CORRECT ENGLISH: A COMPLETE GRAMMAR, will give you the desired information:

The noun clause is a clause that is used as a noun.

A noun is always used either as a subject, an object (direct or indirect), an appositional element, or a predicate complement; hence, a noun clause is always used in the same way, namely, as a subject, an object (direct or indirect), an appositional element, or a predicate complement.

Note.—Noun clauses may be introduced by relative pronouns, compound relative pronouns, interrogative pronouns, conjunctive adverbs, or subordinate conjunctions.

1. A noun clause may be introduced by the relative pronouns *who*, *which*, or *what*.

- (a) I do not know *who he is*.
- (b) I cannot tell *which you wrote*.
- (c) Things are not always *what they seem*.

Note.—In connection with the pronouns *who*, *which*, and *what*, note that "what" is equivalent to "that which," and, hence, the antecedent is distinctively implied in the word; but *who* and *which* cannot be so expanded, and hence, it would seem that they should not be classed as relative pronouns in these constructions. They can not be treated as interrogative pronouns for the reason that they are not used interrogatively in these sentences. Grammarians overcome the difficulty somewhat by treating each as a relative pronoun with an antecedent implied in the word.

2. A noun clause may be introduced by the compound relative pronoun *whoever*, *whosoever*, *whomever*, *whichever*, *whichever*, *whatsoever*. (Grammarians regard the antecedent as implied.)

- (a) *Whoever comes first* will be first served.
- (b) *Whosoever would be happy* must be just.
- (c) I will take *whichever you prefer*.
- (d) I will give *whatever he asks*.

3. A noun clause may be introduced by the interrogative pronoun *who*, *which* or *what*.

- (a) I asked *who was there*.
- (b) He said *which will you have*.
- (c) I inquired *what he wished*.

4. A noun clause may be introduced by the conjunctive adverb *where*, *when*, *whence*, *whither*, *how*, or *why*, etc.

- (a) I do not know *where he is*.
- (b) I cannot tell *when he will come*.
- (c) We do not know *whence it cometh* nor *whither it goeth*.
- (d) I do not know *how to do this*.
- (e) I cannot tell *why he comes*.

A noun clause may be introduced by the subordinate conjunction *that*. *That you are in the wrong* is evident. I know *that he will come*.

### Uses of the Noun Clause.

1. The noun clause may be used as the subject of the sentence. *That she was ill* was evident.

2. The noun clause may be used as the direct object of the sentence. I know *that he is honest*.

3. The noun clause may be used as the indirect object (object of a preposition). He was mistaken in *what he said*.

4. The noun clause may be used as an appositional element. The fact *that his employer trusted him* gave him new courage.

Note.—Sometimes the pronoun "it" is used as the subject when the real subject is a noun clause as in the sentence, "It is true *that honesty is the best policy*." Here the real subject is the noun clause "that honesty is the best policy," "it" being a mere expletive or filler. Some grammarians would diagram "it" as the subject, with the noun clause as the appositional element; others would make the noun clause the real subject.

5. The noun clause may be used as the predicate complement. Things are not always *what they seem*.

Note.—In such constructions as I am glad *that I have seen her*, the noun clause is regarded as explanatory; that is, as explanatory of the predicate (explaining why the speaker is glad); hence, it should be regarded as a noun clause used for the time being as a modifier of the adjective "glad" (or of the idea expressed by "am glad") in the same way that the infinitive phrase in the sentence, "I am glad *to have seen her*" would be regarded as the adverbial modifier of "glad."

# Correct English for the Beginner and the Foreigner

Note.—The initial article in this series began in January, 1911.

## CONTRACTIONS.

### I'm Not, You're Not, He's Not, We're Not, They're Not.

General Rule.—Contractions are not in accordance with the conversational employment of the language.

Specific Rule.—The contractions *you're not*, *he's not*, *we're not*, *they're not*, are regarded as preferable to *you aren't*, *he isn't*, *we aren't*, *they aren't*; in the interrogative form, the contractions *aren't you*, *isn't he*, *aren't we*, *aren't they* are required. *I'm not* in the declarative and *am I not* in the interrogative form, are required. *I ain't* and *ain't I* being loose and objectionable contractions. The use of "ain't" for "isn't," is a vulgarity.

## DRILL.

*I'm not* invited.  
*You're not* invited.  
*He's not* invited.  
*We're not* invited.  
*They're not* invited.  
*Am I not* invited?  
*Aren't you* invited?  
*Isn't he* invited?  
*Aren't we* invited?  
*Aren't you* invited?  
*Aren't they* invited?

Note.—In dignified utterance and in formal letter-writing, contractions are not permissible.

## Need and Needs; Dare and Dares.

*Need*, in the sense of that which is obligatory, is commonly and properly used in the third person singular without the terminal "s;" as: "He *need* not go;" "*Need* he go?" When used to express *want*, *needs* is always the required form; as, "He *needs* a new coat." *Dare* is also so used, as, "He *dare* not go," "*Dare* he go?"

The use of the preposition *to* after both *need* and *dare* is optional in many instances, but if employed, the terminal "s" is always required; as: "He *needs to* take warning." "He *dares to* go."

## Need Must and Needs Must.

When used adverbially, *needs*, not *need*, is required; as, "He *needs must* go," not "He *need must* go."

## Daresn't.

As *daresn't* is properly a contraction of *dares not* in the third person, singular number, and as *dare not* is the required form in the second person, singular and plural, "You *daresn't*" is always incorrect.

"I *dare*," "You *dare*," "He (or she) *dares*" (or *dare*), is the conjugation of the verb; in consequence, the proper contractions are: "I *daren't*," "You *daren't*," "He (or she) *daresn't* (or *daren't*)." Again, "You *durstn't*" and "He *durstn't*" (pronounced *durssent*), frequently employed by careless speakers as a present tense form, is also incorrect, *durstn't* being a proper contraction of the past tense form *durst not*, and, consequently, correctly employed only in such constructions as, "She told him that he *durstn't* go;" "He did not go because he *durstn't*" (Pronounced *durscut*.) (*Durst not* or *dared not* is the form of the past tense.)

## Don't and Doesn't.

### DRILL.

Specific Rule.—The contractions *I don't*, *you don't*, *he doesn't*, *we don't*, *you don't*, *they don't*, are in accordance with the conversational employment of the language.

"He (she or it) *don't*" for "He (she or it) *doesn't*" is always incorrect.

*I don't* know.  
*You don't* know.  
*He doesn't* know. (Not "He *don't*.")  
*We don't* know.  
*You don't* know.  
*They don't* know.  
*Don't I* know?  
*Don't you* know?  
*Doesn't he* know?  
*Don't we* know?  
*Don't you* know?  
*Don't they* know?  
*She doesn't* know.  
*Doesn't she* know?  
*Doesn't the bell* ring?  
*The bell doesn't* ring.  
*It doesn't* make any difference, I shall not go.  
*Doesn't the music* affect you?  
*Doesn't she* wish to go?

She *doesn't* wish to go.  
 Why *doesn't* she come?  
 It *doesn't* matter.  
 The news *doesn't* affect me.  
 Why *doesn't* he write?

### May and Can.

*May* expresses permission; *can*, denial; as, "May I go?" "Yes, you *may*;" "No; you *can* not." (See *Can* and *May*.)

When expressing ability *can* is generally employed, although *may* is sometimes used when *can* would be expected; as, "I will do this in order that you *may* go."

Century gives the following:

"*May*.—To have power; have ability; be able (in the sense of *can*). In the absolutely original use of *can*, it is now rare, being superseded by *can* except where a degree of contingency is involved, the notions of power, ability, permission, contingency, etc., passing into each other, and *may* in many constructions being purposely or inevitably used with more or less indefiniteness."

### May and Might.

There is no essential difference between the uses of *may* and *might*, the words being employed according to the tense form required. Thus, the present tense form, "I *may* go if I can find some one to accompany me," becomes in the past tense, "I *might* go if I could find some one to accompany me;" "He *says* that I *may* go," becomes "He *said* that I *might* go."

(CORRECT ENGLISH: A COMPLETE GRAMMAR, pp. 190-193 contains a comprehensive exposition of *May* and *Might* in their various uses.)

### Mayn't and Can't.

Specific Rule.—*Mayn't* I (or *may I not*) is correct in the interrogative form; *you can't* (or *you can not*) in the declarative form.

Note.—In this connection note that "may" is used in the interrogative form when asking and granting permission, and that "can" is used in the declarative form when denying permission.

*Mayn't* I go?

(Or *May* I go?) No; you *can't* (or *can not*).

*Mayn't* I have it?

(Or *May* I not have it?) No, you *can't* (or *can not*).

*May* I see him? No; you *can not* (or *can't*).

*May* the children play in the study? No; they *can not* (or *can't*).

Note.—In this connection, note that "can" expresses ability, and must not be confused with

"may" when permission is to be expressed; thus:

*May* I assist you? (Permission.)

*Can* I assist you? (Ability; that is, "*Is it in my power,*" or "*Am I able to assist you.*")

In this connection, note that one may use either of the following: "*May* I assist you?" ("Have I permission to assist you?") "*Can* I assist you?" ("Have I the ability or power to assist you?") "*Shall* I assist you?" (Simple futurity.)

### Shan't and Won't.

Specific Rule.—The contractions "shan't" and "won't" are in accordance with the conversational usage of the language.

### DRILL.

*Shan't* you (or *shall* you not) see her again? (Simple futurity.)

No; I *shan't* (or *shall not*). (Simple futurity.)

I *shan't* have much time to attend to these matters. (Simple futurity.)

*Shan't* you be able to attend to these matters? (Simple futurity.)

I *shan't* try to see him before I go. (Simple futurity.)

He *won't* come until next week. (Simple futurity.)

It *won't* matter. (Simple futurity.)

*Won't* it matter? (Simple futurity.)

*Won't* she come to see me? (Simple futurity.)

No; she *won't*. (Simple futurity.)

I *won't* go under any circumstances. (Determination.)

You *shan't* go if I can have any voice in the matter. (Determination.)

You *shan't* have another dollar. (Determination.)

You *shan't* lose one dollar. (Promise.)

He *shan't* lose any money by the transaction. (Promise.)

He *shan't* go out to play to-day. (Determination.)

They *shan't* have another invitation very soon. (Determination.)

In interrogative sentences, "not" is sometimes used when there is no particular sense of negation implied; but, as a rule, its presence indicates negation. Thus, one says, "*Shall you not* see her again before you go abroad?" meaning, "Do I understand that you are not going to see her before going abroad?"

*May* I have your permission? No; you *can* not or (*can't*).

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# Correct English

## How to Use It

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### "The World Does Not Require So Much to Be Informed As to Be Reminded"

#### **Aëroplane.**

*Aëroplane* (a'er-o-plane [not areoplane]; accent on *a*; *a* like *a* in *ale*).

#### **Aëronaut.**

*Aëronaut* (a'er-o-nawt; accent on *a*; first *a* like *a* in *ale*; *a* in *nawt* like *a* in *all*).

#### **Aviation.**

*Aviation* (a-vi-a'shun; both *a*'s like *a* in *ale*.)

#### **Almond.**

*Almond* (a'mund or al'mund; accent on the first syllable; *a* in *a'mund* like *a* in *father*; *a* in *al'mund* like *a* in *at*).

#### **Anchovy (Sauce).**

*Anchovy* (an-cho'vi).

#### **Anemia.**

*Anemia* (a-ne'mi-a; accent on *ne*; *e* like *e* in *he*).

#### **Anemic.**

*Anemic* (a-nem'ik; *e* in *nem* like *e* in *end*.)

#### **Associative.**

*Associative* (a-so'shi-a-tive; *o* as in *old*).

#### **Sacrifice.**

*Sacrifice* (noun and verb [sak-'ri-fise] or *fize*).

#### **Association.**

*Association* (a-so-si-a'shun or a-so-si-a'shun).

#### **Salmon.**

*Salmon* (sam'un).

#### **Associated.**

*Associated* (a-so-si-[or shi]-a'ted).

#### **Sacrilege.**

*Sacrilege* (sak'ri-lej; *e* as in *end*).

#### **Route.**

*Route* (always perferably *root*; *oo* as in *food*).

#### **Sacrilegeous.**

*Sacrilegeous* (sak-ri-le'jus; *e* as in *he*).

## Your Everyday Vocabulary—How to Enlarge It

### THE GOLDEN RULE IN SPOKEN OR WRITTEN LANGUAGE.—USE THE WORD— ANGLO-SAXON OR LATIN DERIVATIVE—THAT WILL BEST EXPRESS YOUR MEANING

There is no reason why the speaker should not have the same comprehensive vocabulary as the writer. Choose words as you would your clothes, selecting some for their beauty, others for their richness, others for their general utility, always keeping in mind that, like one's garments, the words should be appropriate to the occasion. (From *How Can I Increase My Vocabulary?*)

#### COMPLETE ALPHABETICAL LIST

Note—The initial article in this series began in January, 1911

##### **Ensemble.**

*Ensemble* (on-sombl; accent on *som*; *n* nasalized) means all the parts of a thing taken together; specifically, the general effect of a work of art, piece of music, etc.

"A little unevenness in the chorus was, perhaps, to be noted, but the *ensemble* was good."

##### **Enshroud.**

*Enshroud* means to enwrap or conceal; as, *enshrouded* in mystery.

##### **En suite.**

*En suite* (on; *n* nasalized, sweet) means in a series or set.

"These offices are to be let singly or *en suite*."

##### **Ensmalled.**

*Ensmalled* means to make smaller.

##### **Entente.**

*Entente* (on-tont; accent on *tont*; *n* nasalized) means an understanding.

"It is said that the authorities had exact information of a Polish *entente* with Austria."

*Entente cordial* (kor-di-al; accent on *al*) means in politics the friendly relations existing between one government and another.

##### **Enthrall, enthrall.**

*Enthrall, enthrall* (accent on *thral*) means to bring under an overmastering influence; said of the mind or senses. Also means to subjugate or enslave.

But no Orpheus, wildly harping through the woods, ever led more *enthralled* and subjugated listeners.—*Anne Sedgwick*.

##### **Entity.**

*Entity* (accent on *en*) means being; a thing, a substance.

"The flowers have personalities: they are not merely uniform *entities* of angelic temperament."

##### **Entourage.**

*Entourage* (on-too-razh; accent on *razh*; *n* nasalized; *o* in *too* as *oo* in *room*; *a* as in *far*) means associates or followers, collectively; as, Mme. Bernhardt's professional *entourage*.

##### **Entr'acte.**

*Entr'acte* (on-tr-akt; accent on *on* and on *akt*; *n* nasalized) means variously, the interval between two acts of a play or opera, music performed during such interval, or a musical composition suitable for such use.

##### **Entrant.**

*Entrant* (accent on *en*) means entering, a beginner; as the *entrants* in a tournament.

##### **Entrée.**

*Entrée* (on-tra; accent on *tra*; *n* nasalized; *a* as in *mate*) means freedom of access.

"This official position gives him *entrée* to the most exclusive homes in the capital." (*Entrée* also means a made dish served between the chief courses of a dinner.)

##### **Entre nous.**

*Entre nous* (on-tr-noo; accent on *on*; *n* nasalized; *oo* in *noo* as *oo* in *room*) means between ourselves; confidentially.

"The two gifts are equally lovely, but, *entre nous*, I really prefer mine."

##### **Enunciation.**

*Enunciation* (e-num-si or shi-a-shon; accent on *a*) means manner of utterance, pronunciation; also, a definite or declamatory statement.

"His *enunciation* is of more than ordinary clarity."

**Envenom.**

*Envenom* (accent on *ven*) means to taint, make poisonous; hence, figuratively, to taint with malice or bitterness; as an *envenomed* speech.

**Environ.**

*Environ* (accent on *vi*; *i* as in *isle*) means to encompass; surround. Figuratively, to involve, envelop; as, to *environ* with difficulties.

**Environment.**

*Environment* (accent on *vi*; *i* as in *isle*) means one's surroundings collectively.

Everything that is, is the ordered and calculable result of *environment*.—*Arnold Bennett*.

"Child *environment* must be as free as that of the acorn."

**Environs.**

*Environs* (accent on *vi*; *i* as in *isle*; or on *en*) means surrounding parts or localities; as, the *environs* of New York.

**Envisage.**

*Envisage* (accent on *vis*) means to view; hence, to apprehend directly, intuitively; as, to *envisage* an idea.

She could not have sat dumb like this; in misery, but quite able to think things out, to *envisage* all the dark possibilities of the future.

—*Mrs. Humphrey Ward*.

**Eon, Aeon.**

*Eon, Aeon* (e-on; accent on *e*) means a long space of time.

"M. Bergson dismisses the idea that instincts in such unbelievable precision could have been attained by experiment, even though the experiment had lasted through *eons*."

**Ephemeral.**

*Ephemeral* (e-fem-e-ral; accent on *fem*) means short-lived, lasting but a brief while.

Whether Bergson be sound or unsound, enduring or *ephemeral*, time, the supreme winner will determine.—*Sanborn*.

**Ephemerous.**

*Ephemerous* (e-fem-e-rus, accent on *fem*) means living or lasting but for a day; as, *ephemerous* insects.

**Epic.**

*Epic* (ep-ik; accent on *ep*) means an heroic poem; narrated in an elevated and impressive style; imposing.

"The history of culture and of politics, Ibsen says, is the '*epic* of the fortunate.'"

**Epicedium.**

*Epicedium* (ep-i-see-di-um; accent on *see*) means a funeral song or dirge; a lament.

**Epicure.**

*Epicure* (accent on *ep*) means one who cultivates a delicate taste for eating and drinking.

"He felt the relish of an *epicure* who lifts the cover of a new and tempting dish."

**Epicurean.**

*Epicurean* (accent on *re*) means pertaining to daintiness of appetite; given to the pleasures of the table.

"The *epicurean* wail of the hour is for the old-fashioned strawberry shortcake."

**Epicurism.**

"*Epicurism* (accent on *ep*) is the doctrine of Epicurus that the pursuit of pleasure is the chief good."

**Epigram.**

*Epigram* (accent on *ep*) means (1) a short poem containing an antithesis, a satire, or a eulogy, and anciently always written as an inscription; (2) in a general sense, an interesting thought represented happily by a few words in either prose or verse; a pointed, pithy saying.

Having delivered himself of this *epigram*, he wrote his article up to it.—*Danby*.

**Epigrammatic.**

*Epigrammatic* (accent on *mat*) means witty, pointed.

"It was Grover Cleveland who made the *epigrammatic* hit, 'I have Congress on my hands.'"

**Epigraph.**

*Epigraph* (accent on *ep*) means (1) an inscription cut in stone as distinguished from a writing in manuscript. (2) A superscription or title at the beginning of a book. (3) A citation from some author placed at the commencement of a work; a motto.

**Epilogue.**

*Epilogue* (accent on *ep*) means the conclusion of an argument or discourse; specifically, a concluding speech to the audience by one of the actors.

# A Study In English

Revision and Criticism

From The Salon

## THE EVOLUTION OF THE SALON.

The salon of the eighteenth century was not a mere accidental social phenomenon; it was the natural result, *not only* (1) of a concurrence of various remarkable phases in society as it existed in that changing period, *but of* ideas, the germs of which were in active movement in the Middle Ages. The mediaeval (1) woman of chivalry was conceded *to be a being* (2) of finer material than the man, however powerful or brave, and her supremacy was essentially spiritual; for, in the songs of chivalry, the knight invariably endowed his lady with superior qualities of mind and heart. These chivalric ideas, generated in Provence and took root in the fruitful soil of Italy. Cities have ever offered the most favorable environment for intellectual women, and it is in the rich and cultivated centres of the Italian renaissance, *that* (3) loved beauty and learning, and contained exceptional women, such as Michael Angelo's friend, the poet Vittoria Colonna, who brought together the great and wise, that the salon, which raised the scholar to the level of the noble, finds its precursor.

But the union of birth and learning in the formation of society in Italy was of a sporadic nature only, and the movement did not obtain a recognized value until *the seventeenth century opened*, (4) when an important change took place and a marked advance was made in European thought. (4) The centre of learning and culture shifted from Italy to France, and clever women of the highest rank then, for the first time, invited the scholars to meet the nobles on an equal footing, and scholars studied manners, *and* nobles, wit.

(5) as early as the sixteenth century Marguerite de Valois had brought together at her remarkable court in Navarre the elements which later developed into the salon, but the position which women took and maintained with the opening of the hotel de Rambouillet in 1617—that of bringing together diverse elements in society and *keeping* (6) them entirely submissive to their will and pleasure—gave women a wholly new

and distinct power and influence,—a place gained and maintained *neither as women of letters nor politicians, but by the feminine qualities of tact*, sympathy, and mental alertness. (7) This novel supremacy of women in Paris, which involved a recognition alike of intellectual attributes and of feminine charm, was contemporaneous with an inferior status in other parts of Europe, where women were hardly more than slaves among the peasants, mere housewives among the middle class, and propagators of the race, or toys, among the aristocracy. That which made the position of the French woman the more remarkable was that it occurred in a country where her situation in regard to marriage and family life was, and has largely remained, one of subservience to the head of the family; not as in England, where individual freedom had already become a constitutional maxim.

In England, too, no such social products as Madam Geoffrin and Julie de Lespinasse were ever to be seen, though the salon in France was not without influence on English society. But the attempt like Mrs. Montagu to obtain in London a position such as that of Madame Geoffrin in Paris were generally regarded as eccentricities, even if the Englishwoman's breakfast parties were crowded. Not only society as it existed in France, but qualities peculiar to the French woman were necessary for the maintenance of a salon.

In no other country have men and women become the intellectual companions that they have in France, a state of society dating from the ascendancy of the salon. The same subjects may be discussed, and in the same detached and impersonal manner, between men and women as among men alone. The mental freedom and development affected by this intellectual comradeship has given to the French woman a masculine breath of view not to be found elsewhere.

But this alone would not insure success in the career to which these women aspired, and to feminine insight and the ready and clear intelligence which is a mental attribute of their race,

they necessarily united gifts of character; necessarily, for a vain woman would inevitably have failed in such an undertaking. The first aim of the leader of a salon was to make others shine rather than to attract attention to herself. Nor was vanity encouraged in any member of the circle, for the hostess skillfully directed and manipulated the conversation, tossing it, as her ready wits suggested from one to the other. The topic, and the manner of treating it, was entirely subject to her control; and, no matter how burning the question under discussion might be, nor how much the company might differ concerning it, no exhibition of ill will or undue excitement was ever for a moment tolerated; gentle manners were as indispensable as clear brains.

As late as the seventeenth century, women were of scarcely any social, and of less political importance; it was the opening of the salon of the Marquise de Rambouillet in Paris that marked their advent as accepted social factors. Henceforth, a sufficiently able and ambitious woman, forced no longer as she grew older to take refuge within the cloister from neglect and want of occupation, might, instead of repressing the activity of her mind, exercise it by forming a congenial society. The salon of Madam de Rambouillet, by its radical alteration of the relations between men and women as well as between conditions, radically affected also the course of French letters. The influence which women with the opening of the hotel de Rambouillet exerted on literature is, indeed, incalculable. "The theatre of Corneille expresses the ideal of the hotel de Rambouillet," says Brunetière; the salons also, he writes, "were opened to writers at an epoch, and even at the precise time when one might have asked, not without some anxiety, if literature were not degenerating with the school of Mathurin Regnier, for example, into a species of Bohemianism;—they directed the observation of dramatic authors and of romantic writers toward the analysis or the anatomy of that passion of love which will be always, whatever may be said, the material preferred in romantic or poetic fiction; and from this anatomy of the passion of love, they attempted to outline the struggles of conscience, rules of conduct, and an ideal of life which governed even the other passions, too.

Whilst admitting that the superiority in style which the French possess over other literatures, was due to the influence of women in the salon, Brunetière considered that their influence impoverished literature by making it aristocratic, thus preventing it from becoming popular. This criticism more nearly concerns the seventeenth century, whose greatest writers, Molière, Pascal, and Boileau, were hostile to the salon, than to the eighteenth, when the intellectual activity of the salon, at the height of its power, had become political in its effects *and men's minds were finally engrossed* (8) with serious constitutional changes. Not one great writer in the eighteenth century but submitted to the influence of the salon, derived sustenance from it, and composed for it. Montesquieu left his vines to visit Madame de Lambert and Madame de Tencin; Voltaire was a frequenter of the salons and intimate with their most influential leaders; the genius of Rousseau developed under the roof provided by Madame d'Epinaï; Buffon's powerful will bent before Madame Necker; and the hitherto untamed Diderot regretted, on her account the grossness of his writings. It was in the eighteenth century that the salon obtained its great influence. The Marquise de Lambert, born in 1646, who established the most noteworthy salon of the first half of the eighteenth century, lived in a time when she could catch a reflection, at least from the declining glory of the hotel de Rambouillet and, before its final extinction, could hear it familiarly discussed. A woman of the highest intelligence, fond of study and reflection, Madame de Lambert was quick to grasp the meaning of this new conception of society; but it was not until the later years of her life that she ventured upon a ground where wide experience, ripe judgment, and a knowledge of men were required to walk without stumbling in the path taken by Madame Rambouillet. *Not only* did Madame de Lambert successfully compete with her predecessors, *but* her salon connected, (9) and, in a manner, united the two periods in which she lived; for, upholding the decorum and moderation and containing the critical tone which marked the salon of the seventeenth century, it conceived, also, the generous theories which led to the philosophical and political movement of the eighteenth century.

Madame de Lambert was a rich widow of uncommon attainments, chiefly owing to the education she had received from Bachaumont, her step-father, when, in 1710, she opened her salon in the Palais Mazarin—the only existing wing of which was built by her—the culminating point in a life which had been hitherto by no means either empty or uneventful. The signal example which had been set by the Marquise de Rambouillet was closely followed by Madame de Lambert, and the same high ethical standing imposed amid the license which surrounded the court of Henry IV, was upheld in the far worse case of the Regent.

One of the phases which mark the advance of the modern spirit to be seen in the salon, was the support given candidates to the French Academy. The name of Madame de Rambouillet, the founder of the salon, is inseparably connected with the founding of the French Academy, and this institution was closely associated thereafter with the salons, gathering its recruits without interruption, from one another. Madame de Lambert actively and openly electioneered for her candidates, and is said to have made half the Academicians of her time, her salon being called the “ante-chamber” of the Academy, a term repeated in respect to the salon of Julie de Lespinasse.

There are other characteristics which, throughout its history, follow the course of the salon. There was little card playing, the common fashionable dissipation, and music entered into its composition chiefly as a topic of conversation. The *tete-a-tete* was prohibited, and subjects were discussed in common. Should any one suppose he had reason to be given more attention than another, he was quickly disillusioned for he must soon discover that, instead of attention being directed to him, he was *only* (10) *expected* to add his ideas to the subject under discussion. D'Alembert, admirable talker though he was, was never permitted to monopolize the conversation, even in the salon of his dear friend, Julie de Lespinasse. Conversation can never be general where there are many people; consequently, the number received at one time was never large; it was conversation which was the fundamental, and which was uniformly maintained as the chief, feature of the salon.

Julie de Lespinasse, writing to Condorcet, complained that as both Turgot and the Duchess d'Enville wrote him every day, it was difficult to find news to tell him. It must be acknowledged that the *habitués* often felt the need of exchanging ideas; every day, or even twice a day, was not too often, and if it were impossible to see one another, the hiatus was filled by long letters.

“Opinion,” said Voltaire, “governs the world.” And the salons governed opinion; but the woman who directed them were, after Madame de Lambert, themselves no longer guided by the same ideals which had inspired those who had evolved the seventeenth-century salon. Romance and sentiment were ridiculed, and ridicule was feared like the plague. Marriage merely opened a door to freedom and pleasure for women, and neither party to the contract expected the least constraint to be placed on his or her desires beyond that required by taste, which was the real and only ethical governor, for eighteenth-century society never lost its respect for fine manners. *Bon ton* was the definition society gave to taste; the phrase signified ease in conversation, politeness in expression, respect to persons, regard for appearances, a manner which confounded neither condition, place, nor person, a tact which equally advised the respect due to others and to oneself. And, moreover, no man dare disregard, and no project could hope to succeed without the sanction of, *bon ton*.

As the eighteenth century advances spiritual aspiration gave place to materialism, the spirit of repose to restlessness, anxiety, and excitement. Science arose; natural history, history, sociology, political economy, had their birth in the eighteenth century. Faith declined; there were those who even reproached Voltaire as a “bigot” and deist;” but an attempt was made to fill the religious void by the teaching of an ethical philosophy and by the practice of an altruistic cult which went by the name of humanity.

Material as are many of its phases, the eighteenth century is too often condemned, in its totality, by the moralist, as a decadent age. Like all epochs it possesses its transitional features when the forms of one are to be seen intermingled with those of another; the century may, however, be divided into three periods, each of

which is quite different in character from the others. The first, when the influence of the seventeenth century still lingered, was epitomized in the dignified, tranquil, and constructive salon of Madame de Lambert. The second or middle period, was the licentious age, fitly exemplified in the life of Madame de Tencin. While the third, which ushered in the Revolution, was a time of travail and of regeneration. This third period, as it draws towards its close, may be styled a particularly moral epoch when we consider its substitution of generosity and self-sacrifice for worldliness and prudence, enthusiasm for coldness, its return to many of the fundamental duties of every-day life; its hatred of injustice, sham, and affectation, and its diligent search after truth. It is plain that the ethical viewpoint had again undergone a radical change.

As the Revolution draws near, birth, which formerly had condescended to intellect, is now seen to be fast losing ground; intellectual predominance becomes more marked, while the authority of the well born, as such, is felt to be rapidly waning.

The debut of the Marquise de Tencin, about 1729, in the character of the leader of a salon, emphasised the first change in the ethics of the eighteenth century. The reproach "very respectable" could never have been applied to her, though from this time the objectionable features of her life were laid aside; but any woman who had borne such a reputation for intrigue, no matter how clever, could never, in the previous century have succeeded in collecting such a remarkable group as she did about her. On the death of Madame de Tencin, in 1749, the salons diverge and, as they increase, take on individual characteristics. For their numbers grow until, on the eve of the Revolution, when men's minds were made still more active by the prevailing excitement, a man looked up to like d'Alembert, or a popular foreigner like Horace Walpole, could, if he liked, divide the days of the week between different salons, in any one of which he would find a varied society, and mental stimulus. Madame DuDeffand, Julie de Lespinasse, Madame Geoffrin, Madame d'Epinay. Madame Necker, lived and ruled at one and the same time.

### Notes.

1. The use of *but also* instead of *but*, in the sentence, ".....*not only* of a concurrence, etc., *but* of ideas, etc." improves the combination, *also* implying *additional*,—a cumulative value.
2. ".....was conceded to be a being". By changing the construction to read "was conceived as a being", the repetition of *be*, which gives an inelegant alliteration of sound is avoided.
3. *Which*, not *that* is required when a new fact is added.
4. "Until the opening of the seventeenth century" is a better construction.
5. "And scholars studied manners, *while nobles studied wit*," expresses more nicely the exchange, in each case, of manners and wit.
6. The repetition of the preposition *of* before *keeping* improves the construction.
7. The construction ".....neither as women, etc.," should be revised to read ".....*not* as women of letters *but* as women possessing the feminine qualities," etc. (In the original, *but* is made a correlative to *neither*, whereas *not* is its proper correlative.)
8. "And men's minds had finally *become* engrossed," etc., expresses the idea more closely. (Compare the verbs *be* and *become*.)
9. "Madame de Lambert *not only* successfully competed, etc., *but* connected, through her salon," etc. (*Not only* .... *but also* must precede the same parts of speech.)
10. "He was expected only to add his ideas," etc., is the correct form (*only* must be placed as near as possible to the word phrase, or clause that it modifies).

### Suggestion for Study.

Commit to memory the answers to the following questions:

1. Of what was the salon of the eighteenth century the natural result?
2. In the beginning of what century did the centre of learning and culture shift from Italy to France?
3. What attempt was made in England and by whom to obtain a position in England similar to that obtained by the leaders of the salon in France?
4. What was the first aim of the leader of the salon?

5. What did the opening of the salon of the Marquise de Rambouillet in Paris mark?

6. To what influence is due the superiority of style which the French possess and that of other literature?

7. Were Molière, Pascal and Borleau friendly or hostile to the salon?

8. What great writers in the eighteenth century submitted to the influence of the salon?

9. In what century did the salon obtain its greatest influence?

10. What influence did Madame de Lambert's salon exert upon the two periods in which she lived?

11. How did the salon affect the French Academy and its academicians?

12. How were the salons conducted? Were there any opportunities for *tete-a-tete*?

13. In the language of Voltaire, what governs the world? What governed opinion in the eighteenth century?

14. How were romance and sentiment regarded?

15. What is the definition of *bon ton*?

16. With the advance of the eighteenth century, what changes took place.

17. How may the century be divided?

### Not Too Late.

"It is too late!" Ah, nothing is too late—Cato learned Greek at eighty; Sophocles Wrote his grand 'Aedipus,' and Simonides Bore off the prize of verse from his compeers. When each had numbered more than four score years;

And Theophrastus at four score and ten Had begun his 'Characters of Men.' Chaucer at Woodstock, with the nightingales, At sixty wrote the 'Cantebury Tales.' Goethe at Weimar, toiling to the last, Completed 'Faust' when eighty years were past. What then, Shall we sit idly down and say, The night hath come; it is no longer day? —For age is opportunity no less Than youth itself, tho in another dress.

And as the evening twilight fades away, The sky is filled with stars invisible by day."

—*Longfellow*.

### Poets You Should Know.

#### Eventide

Hither this solem eventide,  
All flooded and mystical and blue,  
When the late bird sings and sweet-breathed  
garden-ghosts walk sudden and wide,  
Hesper, that bringeth all good things,  
Brings me a dream of you.  
And in my heart, dear heart, it comes and goes,  
Even as the South wind lingers and falls and  
blows,  
Even as the South wind sighs and tarries and  
streams,  
Among the living leaves about and round  
With a still soothing sound  
As of a multitude of dreams of love, and the  
longing of love and love's delight,  
Thronging ten thousand deep,  
Into the uncreating Night,  
With semblance and shadows to fulfill,  
Amaze and thrill  
The strange dispeopled silence of Sleep.  
From the poems of *William Ernest Henley*.

#### Autumn.

Ah me! too soon the Autumn comes  
Among these purple plaintive hills!  
Too soon among the forest gums  
Premonitory flame she spills,  
Bleak, melancholy flame that kills.  
Her white fogs veil the morn that rims  
With wet the moon flow'r's elfin moons;  
And like exhausted star light dims  
The last slim lily-disk and swoons  
With scents of hazy afternoons.  
Her gray mists haunt the sunset skies  
And build the West's cadaverous fire,  
Where sorrow sits with lonely eyes,  
And hands that wake her ancient lyre,  
Beside the ghost of dead Desire.

From the poems of *Madison Cawein*.

### Episode.

*Episode* (accent on *ep*) means an incident or action standing by itself but more or less connected with a complete series of events.

"The air clears before the light of the girl's perfect candor and the distressful *episode* is brought to a serene conclusion."

## Queries and Answers

Selected from the Editor's Daily Mail

### She or Her.

Detroit.

EDITOR CORRECT ENGLISH:

You will confer a favor if you will criticize the ringed word on the enclosed clipping. It was originally written *her* and later changed to *she*, as it appears, and in later editions changed back to *her*. It appeared in the *Detroit Free Press*. Kindly explain why the right word is the right one.

A SUBSCRIBER.

"Dull Faces Light Up at Sight of *She* Who Has Inspired So Many to Battle on for 'Rights of Labor.'"

Answer.—*Her* is the correct form, for the reason that the objective case is always required after the preposition. Note that *of* is a preposition. (Omit the clause "who has inspired so many to battle on for 'Rights of Labor,'" and you will see the force of the ruling.) Compare with "Dull faces light up at sight of *me*." One would not make the mistake of saying "Dull faces light up at the sight of *I*." Again, compare with the sentence, "Have you ever heard of him?" (Not *he*.)

### A Comment.

Chicago, Ill.

EDITOR CORRECT ENGLISH:

I claimed recently never to have discovered an error in CORRECT ENGLISH and a friend of mine immediately sent me the enclosed from a copy I had not seen, claiming incorrectness. I think the evidence is on her side, is it not?

A SUBSCRIBER.

Answer.—CORRECT ENGLISH is correct, the pronouns *he* and *him* being properly employed in the sentences:

It was found to be *he* whom the employers discharged.

We found it to be *him* who had made the donation.

The following rules govern the constructions:

1. The nominative case follows *to be* when *to be* is not used as a verb.

2. The objective case follows *to be* when *to be* is used as a verb.

Note—When *to be* is not used as a verb, it is used as a noun (verbal noun).

These rules accord with the grammar of the language, and with the rulings of all grammarians. See CORRECT ENGLISH: A COMPLETE GRAMMAR, The Complement. Other rules involved in these constructions are:

1. The noun or pronoun after the verb *to be* is in the same case as the noun or pronoun before the verb *to be*.

2. The complement of the infinitive not used as a verb (used as a noun) is in the nominative case.

3. The complement of the infinitive used as a verb is in the objective case.

4. The subject of an infinitive verb is in the objective case.

5. The relative pronoun (*who*, *whom*) is not affected in its case by its antecedent. (See query given above, "Dull faces light up at the sight of *her*," etc.)

Note in the following sentences that the case of *who* depends on the verb in the subordinate clause, and not on the verb in the principal clause:

It was supposed to be *I whom* he meant;

It was thought to be *she to whom* the present was given;

They thought it to be *me who* had given the present;

They thought it to be *me whom* the manager had engaged.

### Be or Am.

Cincinnati, Ohio.

EDITOR CORRECT ENGLISH:

Kindly let me know which of the following forms is correct:

"When I *be* 40 years old" or "When I *am* 40 years old;" and if possible explain the reasons. I also heard the other day a friend who was going to New York say: "As soon as I *am* in New York I will telegraph to you." Supposing that he wanted to use the verb *to be*, should he

not have said: "As soon as I *be* in New York I shall telegraph you?"

As I have at times some little trouble in deciding the correct use of the verb "to be" (especially in the subjunctive mode), I shall feel very much obliged if you will kindly give me your frank opinion of the above.

A FOREIGNER.

Answer.—The subjunctive mode is properly used to express a supposition merely "thought of," as, "If it *rain*" (do not know whether it will rain or not").

"The indicative form, "when I *am* forty years old" is required. (There is no doubt that one will reach the age of forty, barring accident or death) so with one's arrival at New York. One will arrive if one is not killed on the way. (The mode is not subjunctive after "as soon as" or "when".)

#### Position of the Adverb.

Minneapolis.

EDITOR CORRECT ENGLISH:

Please inform me through the next issue of CORRECT ENGLISH when it is proper to use an adverb in the beginning of a sentence and the rule pertaining to the same. One frequently sees such sentences as these; "*Occasionally*, troupes for charity sake give performances to the criminal insane." "*Usually*, they are surprised to find that their audience does not behave any different than those on the outside of the asylum."

I give the above only as an example. When sentences are started by an adverb, I know that, in composition, it is proper to so use the adverb, but I do not know why or the rule.

SUBSCRIBER.

Answer.—The following rule governs the placing of adverbs at the beginning of a sentence:

An adverb placed at the beginning of a sentence and set off by a comma, modifies the meaning expressed by the entire sentence. For full exposition of the punctuation of adverbial modifiers, see THE LITERARY WORKSHOP, pp. 95-103.

(Your construction should read: "Usually . . . their audience does not behave any *differently from*," etc.)

#### A Striking Dress.

La Plata, Mo.

EDITOR CORRECT ENGLISH:

Please inform me in your next number as to the correctness of the following:

If I were to say, "There is a striking dress or a striking hat." What would I mean by the expression?

1. Does the word ever mean loud in color, large figure, etc.? (I think it means impression or effect. Am I correct?)

2. Does any church refer to the cup (of communion) as the chalice? Does any church refer to the Holy Grail?

SUBSCRIBER.

Answer.—1. *Striking* is applicable to that which obtrudes itself upon the beholder. It may obtrude through some peculiarity of design or color or fit. A *striking* costume is not necessarily *loud* in effect, and yet *striking* is a stronger word than *effective*.

2. I cannot answer this question authoritatively.

#### Afterward and Afterwards.

Washington, D. C., June 10, 1913.

EDITOR CORRECT ENGLISH:

In describing a portrait of the Honorable David Franklin Houston, the new Secretary of Agriculture, the Leslie's Illustrated Weekly Newspaper, April 3, printed this sentence:

"He was formerly president of the Agricultural and Mechanical College of Texas, and *afterwards* president of the University of Texas."

Kindly inform me why the editor put *s* at the end of the word *afterward*.

R. V. DE S.

Rule.—*Afterward* and *afterwards* are interchangeably used with equal propriety. (See *The Correct Word*.)

#### Belle Lettres.

EDITOR CORRECT ENGLISH:

Minneapolis, Minn.

Please inform me through your next issue of CORRECT ENGLISH whether both the singular and plural forms of *belles lettres* are the same and whether the pronunciation of each form is the same, and if not please give the pronunciation of each form.

READER.

Answer.—*Belle lettres*, meaning "Polite Literature" is used only in the plural. It is pronounced *bel letr* (*tr* pronounced as if one were to say *tru* without the sound of *u*).

**May I Go Now?**

Chicago, Ill.

EDITOR CORRECT ENGLISH:

Please give the auxiliary used in answering the following question in the negative—"May I go now?"

A READER.

Answer.—"You *cannot* go," is the correct form in the negative. The CORRECT WORD, p. 30, gives the following:

**Can and May.**

*Can* denotes *ability*; *may*, *permission*; in consequence, the expression, "*Can* I go?" for "*May* I go?" is incorrect. While *may* is required to ask permission, *can* must be used to deny the request; thus: "*May* I go?" "*You cannot* (or can not) go."

**Excuse Me and Pardon Me.**

Chillicothe, Mo.

EDITOR CORRECT ENGLISH:

"Applied English" gives this definition by Crabb: We *excuse* ourselves to our equals, and *pardon* ourselves to our superiors. "We *excuse* a small fault; we *pardon* a great fault. We *excuse* that which affects ourselves; we *pardon* that which offends against morals."

Please give your version of the use and meaning of these two words.

J. L. M.

Answer.—The best usage requires "excuse me" and "pardon me" as indicated in THE CORRECT WORD. Thus: we pardon a breach of etiquette; we *excuse* ourselves when we leave the table or the room. Crabb's ruling is applicable only to offenses and breaches of a moral nature; thus: A superior *pardons* by act of mercy or generosity; either a superior or an equal *excuses*.

**It or He.**

Cleveland, Ohio.

EDITOR CORRECT ENGLISH:

As a matter of information kindly inform me whether *it* or *he* is the correct pronoun to use in the following sentence:

"It is the function of society to overcome the opposition and distrust, the lack of interest and respect which mankind habitually shows to things with which it or (he) is unfamiliar."

A BUSINESS MAN.

Answer.—*Mankind*, the antecedent of *it* is an abstract noun; hence, *it* is required.

**Very Much Appreciate.**

New York City.

EDITOR CORRECT ENGLISH:

"A" claims that the words "very much" are incorrect in the following sentence:

"I would *very much* appreciate your advice."

"B" claims that while it is not good form, it is not absolutely incorrect.

Will you please inform me relating to the point involved.

A SUBSCRIBER.

Answer.—In strict usage, *very much* is superfluous, the meaning being implied in the word. See THE CORRECT WORD, p. 17.

**Gents.**

E. Waco, Texas.

EDITOR CORRECT ENGLISH:

Should one say, "Ladies' and Gents' Furnishings," or "Ladies' and Gent's Furnishings?"

Your magazine certainly helps me.

J. M.

Answer.—*Gents* is always incorrect. If it were a correct form it should be written Gents' (plural possession). "Ladies' and Gentlemen's Furnishings" or "Women's and Men's furnishings" is the correct form.

**Personal Equation.**

Minneapolis, Minn.

EDITOR CORRECT ENGLISH:

Please explain in the next issue of CORRECT ENGLISH, the meaning of *personal equation*.

SUBSCRIBER.

Answer.—*Personal equation* applies to any error common to all the observations made by some one person commonly; the constant error he makes in estimating the moment of a transit of a star across a thread in his telescope.

**Epistolary.**

*Epistolary* (accent on *pis*) means relating to letters.

"In his modesty, he may deny that credit for the letter is justly his, but in grace and charm the *epistolary* effort claimed him for its author."

**Epitaph.**

*Epitaph* (accent on *ep*) means an inscription on a tomb in honor of the dead, also, a sentiment in prose or verse written as if for inscription on a tomb.

Be this your *epitaph*, O Bengalis.—*Johnston*.

# Practical Lessons in Speech

By A. CHESTER TUCKER

Note:—This is the sixth of a series of articles on speech

## CHAPTER VII.

### Attitude.

An audience will be observed to watch the face, hands and general bearing of a speaker more closely, at first, than his words. For a speaker to become successful, he must be eloquent in his bearing as well as in his speech. An audience is a great reader of character; it is very susceptible to those subjective qualities in the bearing and mentality of an orator often known as "personal charm" or "magnetism." While modern science has disclaimed the existence of anything actually electrical in a man, the term "personal magnetism" may still stand as descriptive of that power of influence which some speakers seem to possess over their hearers. The power is a latent one, and while not easily gained, it can be acquired, for the secret is entirely one of *attitude* in the speaker.

Attitude, in its relation to the outside world, may be subjective or objective, mental or physical. So far as every man, woman and child has an attraction for all things mystical in the universe, he or she is easily played upon by those subtle influences that are so much a part of an orator's personality. Attitude is to the speech what action is to the drama, or the illustration to the book. The slightest incongruity is destructive to the illusion. Nothing is so likely to defeat the effect of a speech as an incompatibility of attitude and words. In drama, in literature, in art, human credulity in its conception of the real may be strained to an alarming extent and the effect need not suffer for it. But any case of insincerity in a speaker's attitude may subject him to severest criticism. We are construing the word attitude here in the sense that the psychologists use it. The fact that it is a question for debate in psychology as to whether attitude or act precede one another in consciousness shows to the student of oratory how closely attitude and action are related, and how accurately one must interpret the other. We shall consider here principally the physical

attitude of the speaker in his bearing and posture before the public.

The first moment in which a speaker steps before an audience to make his address, is a psychological one. The manner in which he first meets the concentrated gaze of a gathering of people is the most important one of the evening for the success of his discourse. The auditors gain their impressions while the lecturer is making his way to his place. They mentally comment, "I do not think that I shall like him," or, "I know he is going to be fine." Such is the strength of the effect produced by the speaker's initial appearance. If the very first impression created by the speaker has been a satisfactory one, he has made his task at the outset less difficult by having overcome that initial prejudice common to every audience. Nothing more serious than a lack of grace in bearing and walk has often been accountable for a poor initial effect.

We have already spoken of the importance of muscular relaxation of the throat muscles in vocal practice, and we have found it to be more or less of a conscious effort to acquire it at first. This is equally true of *all* muscular relaxation when one is about to speak in public. The nervousness and constraint which every speaker feels under particular circumstances, the concentration of mind required in clinging to a subject, the consciousness of hostility,—or worse, indifference,—to be found in every audience, tend to make worse the speaker's unhappy frame of mind.

Grace and easiness are impossible without muscular relaxation; unless the speaker persists in keeping himself "unwound" and "unsprung," he is frittering away his power and force like a short-circuited electric battery. If an argument or an exposition require a tension in driving forth a particular thought, the speaker should relax himself as soon as the sentiment will again

permit. The good speaker will always create the impression that he possesses a reserve power which he is not using, by a certain repression and control in his tone and action.

In standing, let the position be easy, with the head held easily erect; the chin in. The jaw, in its state of relaxation, falls open naturally in speaking, no effort in using it being discernible. The facial expression is reposeful; not expressionless, but contemplative, becoming alight as one's first words are uttered. Let young women especially, who are to read or speak in public be warned against the very prevalent habit of smiling upon their audience as they first make their appearance. Let young men take to themselves the same counsel, and also let them avoid the opposite extreme of scowling at their auditors, as if to control them by the intensity of their glance. The speaker should look as if he appreciated his task; he must be earnest, business-like and friendly, and above all, at ease.

Let the glance with which one first surveys an audience be only a cursory one, as if the speaker were indifferent as to the number of those before him, and certainly impartial as to the identity of any one. He should feel half-consciously that his arm is hanging of its own weight from his shoulder; if it were raised and let drop, that it would swing of its own momentum, like a pendulum, in shorter and shorter arcs. The fingers of the hand should be limp, and without muscular tension. The muscles of the wrist should likewise be relaxed. The position upon the feet should be the same as that naturally adopted were one forced to wait a quarter of an hour upon a street corner for a car, one foot being a little in front, and at one side, of the other, the knee of the advanced leg being slightly bent, the principal weight of the body resting upon the other leg. The shoulders, while well set back, should droop easily. Every part of the body must be flexible, no part moving without an accompanying freedom of movement in the other parts. The speaker should lay his manuscript upon the table without following the motion with his eyes, nor should he ever lean or support his body against a desk or table while speaking.

Advancing a step or two towards the audience at one side of the desk, and perhaps letting one hand or forearm lay in repose upon it, with

the other arm hanging by the side, the speaker pauses to breathe deeply, imperceptibly, twice or thrice, almost with the feeling of gaping. If he feel nervous and as if the concentrated gaze of his audience were a great weight pressing upon his chest, let his pause be longer, and the breaths slower and deeper, until he is quite sure that he has control over himself. For a pause before the beginning of speech, whether premeditated, or arising from a confusion of feeling, is highly impressive, as it attracts the attention of the audience and puts it in a frame of mind to respect the opening remarks. Beginning to speak *pianissimo, retarde* at first, the speaker consciously tunes his voice to a pure tone, adapting its volume in order to fill the space around, a thing best accomplished by addressing at first particularly those in the audience most distant. A good speaker can easily tell that he is being heard by all if a certain resonance or echo be cast back from the space in front of him. If the audience be numerous and scattered, let him turn the body frequently from side to side, never ceasing, however, to make himself heard by those directly in the middle. He should avoid turning his head in such a way as to cramp or contract the throat muscles and disturb the tone production. If under the necessity of consulting memoranda at the right or left hand in the course of the speech, he should move his whole body by stepping to one side. In reading from a page, the head should not be moved forward or downward toward the paper, but the article should be lifted with the hands to a position directly in front of and on a level with the lower face, so that by simply dropping the eyes, one may see the page.

In making the conventional bow, the trunk is bent from the waist, the head falling forward with the movement, and the arms swinging in front of the body directly from the shoulder. The movement should not appear like a gymnastic effort. One should not bow too deeply, it being significant of too much homage; neither should the bow be hurried or jerky, but deliberate and graceful. Women have a grace in bowing peculiar to themselves. To them bowing is often far more becoming than to a man; for the woman's bow, unlike the man's, never seems ingratiating, but appears as a mark of gracious-

ness and polite condescension. Simply to drop the head slowly forward upon the chest, is a dignified way for a man to acknowledge the presence of an audience.

Grace in each movement of the speaker should be marked; if the woman student does not naturally possess this qualification, she is without her birthright, to come in possession of which is possible only by diligent practice and effort. Persons accustomed to free outdoor exercise naturally possess an easiness of movement that is graceful; but the many barbarous customs of dress practiced by those women who are in search of artificial form and beauty is responsible for an effect of uncouthness never intended by them. Let it be remembered that grace has in it nothing of affectation, but is a thing often unwittingly possessed, it being largely the result of naïve simplicity.

We have, of course, walked from our youngest days, and yet many of us have never learned to do the operation well. To walk is not to flounce or to mince; not to stride or to sidle. Some persons walk with their whole bodies, while others, by their mode of locomotion, create the impression that the legs alone are concerned in the operation, and that the body is a reluctant load that follows. The correct walk brings into play, besides the movement of legs and the easy swing of arms, a suppleness in the bearing of the whole body. The length of one's step is arbitrary. The body should be held erect, and sinuous, with the weight thrown upon the balls of the feet. To step forth, let the body incline forward, so that the balance is thrown a little out. In walking, the arms should swing of their own weight, directly from the shoulders, with a slight bending at the elbow, and with fingers extended and relaxed. To practice correct walking until it shall become a part of one's individuality, must become the student's aim.

The beginner in elocution always seems to have difficulty in disposing of his arms. He should overcome this difficulty by adopting a bearing that is graceful and yet natural to him. Demosthenes is represented by some ancient sculptors as orating with one arm thrust into a sort of sling made of his toga. Some of our early American orators inserted the fingers or hand of one arm between the buttons of their

waist-coat, an attitude that is widely copied by speakers to-day. Some depend upon the support of a desk or table for reclining the forearm naturally. To allow the arms to hang limp and relaxed by the sides, is the attitude of many, though this is rather a loose bearing. Whatever position a speaker assumes, it should be individual with him. To thrust the hands into one's pockets or to clasp them behind the back, are not good attitudes, however, and should be avoided. By close attention, the young speaker will learn what is most natural and easy for him.

It is not meant, of course, that an attitude be taken and held throughout an entire discourse. On the contrary, the speaker is constantly changing his posture. As a speaker's subject or idea shifts, so does he change his attitude and position in order to interpret his subject matter. One does not stand fixed in one position on a platform, but advances and retreats as the argument and force of the discourse require. The movement from one position of the feet to another is usually accomplished in three steps rather than one.

The beginner's greatest cross, at first, in studying attitude, will be his effort to overcome and to forget all finical and nervous habits he may be heir to. Spasmodic clasping and unclasping of the hands, twirling of the thumbs, nervous and purposeless shifting of the feet, moistening of the lips with the tongue, all are habits to be ground under foot before new and good ones can be acquired.

We have spoken of attitude here as simple pose. In the following chapter, we shall speak of that more complicated attitude, the gesture.

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### **Epithalamium, epithalamion.**

*Epithalamium, epithalamion* (accent on *la*; *a* as in *mate* or as in *ask*) means a nuptial song or poem.

### **Epithet.**

*Epithet* (accent on *ep*) is a word or a phrase used adjectively to indicate some quality in the person or thing to which it is applied. It is often erroneously used or understood as necessarily implying opprobrium.

"He hurled both *epithets* and books at the offending valet."

## Style and the Use of Words

"Of the making of books, there is no end", but no library is complete which omits *The Makers of Modern Prose* by W. J. Dawson, whose works are read with delight and profit wherever a knowledge of the great authors is sought. The style of this essayist is captivating; his analysis of the works of the famous is keen and true, and before attempting an intimate knowledge of the greater prose writers of the century, every reader of CORRECT ENGLISH should read with care the great essays in this, and the companion volume, "The Makers of Modern English", by the same author.

As the foreward of CORRECT ENGLISH, is that line from Hannah More, "The World Does Not Require So Much To Be Informed As To Be Reminded," we introduce to our readers parts of Dawson's essay on John Ruskin, as introductory to the study of *Words and Style* as taught in Ruskin's works.

"It is the prophetic force of Carlyle which is his most remarkable quality, as we have seen, and the secret of his abiding influence: it is also the primal and distinctive gift of Ruskin. The prophet is the summed-up soul and conscience of a community, the emblem and the fountain of its moral life. He derives nothing from convention; he speaks out of his own strength and originality of nature, with the vehemence, and even anger of great convictions, and with an amplitude of utterance which scorns details in its passion for principles. It is above all things his business to see; then to speak of what he sees with unfaltering sincerity, addressing himself to his fellows in such a way as to reveal to them their own deficiencies; finally to inspire in them a desire of reformation, and of all noble progress and accomplishment. This has been the life-long mission of John Ruskin.

"It has been, however a mission very much misapprehended. Tolstoi has affirmed that Ruskin is one of the greatest men of the age, and has said that it pained him to notice that English people generally were of a different opinion. The fact of the matter is that England has never quite known how to take Ruskin. He presents a character of so many subtleties and variations,

so tremulously poised between common sense and eccentricity, so clear and firm in outline, yet touched with such deceptive lights and shadows, and capable of such extraordinary transformations, that average opinion has preferred to accept him as a *great stylist* rather than a great man. He is by turns reactionary and progressive, simple and shrewd, a mystic and a man of practical affairs. He has bewildered men by the very brilliance of his versatility. No sooner has the world owned him as the prince of art critics than he sets up as the exponent of a new political economy. He will show us how to weave cloth honestly, as well as to draw truly; how to build character, as a matter of greater import than the building of a Venice; and he who is an authority on Botticelli must needs also be an authority on drains. He links together in the strangest fashion the remotest things—philosophy and agriculture, theology and sanitation, the manner of a man's life and the quality of his pictures. It is this very variety and exuberance of mind which has kept the estimate of his genius low among his countrymen. They have not been able to follow the nimbleness of his thought, and to perceive that, eccentric as it seems, it moves in a precisely ordered orbit. The last thing that the English reader would say of Ruskin is that he sees life steadily, and he sees it whole; yet that is the very thing that Tolstoi would say of him, and he would add that therein lies his claim to be a great man. \* \* \* Hence, there arises the natural tendency on the part of the critics, to regard the opinions of Ruskin as eccentric, but their expression as perfect—to value him as a master of literary expression, but not as a teacher—to agree, in point of fact, that he is a great writer, but to deny that he is a great man \* \* \* One gift Ruskin had—that rare and superb gift of fearless sincerity, and it was this gift that saved him from the perils of dillentanteism and became the dominant force in the shaping of his life and genius. \* \* \* How Ruskin has preached the gospel of sincerity with a force inferior only to Carlyle's, and with a penetrating beauty of phrase all his own, we shall see as we turn to his works. In the meantime we should

remember that, however wrong-headed he may seem to be to those who do not agree with him, he has practised his principles, and maintained from first to last an uncompromising sincerity. He championed Turner, and bought his pictures, when Turner was utterly neglected by both the patron and the public. He insists on a mastery of *facts*, and no artist ever put himself through a more strenuous discipline to facts than Ruskin, before he considered himself competent to pronounce judgment on the humblest picture. He praised work, and no more laborious life than his has been lived among us. He has advocated a wise simplicity of life, and few lives have been more gracefully austere than his. No duty has been too humble, if commended by a sense of right; no generosity too great, if it served a wise purpose or a public need. It is the least part of his benefactions that of the £200,000 left him by his father, *every penny* has long ago been given away. He has given what is more than money—himself, his genius, sympathy, and service, as a willing sacrifice to his countrymen; and thus the gospel of sincerity proclaimed in his writings has been made still more beautiful and convincing by his *life*.

"Opinions will no doubt differ as to the value of Ruskin's contribution to the fund of human thought; but there can scarcely be a question as to his supremacy as a *great writer*. The great writers, who command not a transient fame but age-long reverence, have usually proved their greatness in one or more of three ways—their writings are personal confessions, that is, they are the intimate and enduring records of the individual soul; they possess the secret of style, by which we mean they are written in such a form that they illustrate, in a supreme degree, the art and mastery of language; or they express moral truths of eternal value and infinite moment. In what degree does Ruskin fulfill these conditions?

"In the first place there is no modern writer of English who has more clearly reflected the movements and intentions of his own soul in his writings. We know, without any formal biography, what manner of man he is. We are able to mark every pulsation of his thought, as we watch the wind-ripple or the cloud-shadow on a clear lake. He leaves us in no doubt as to the processes of his intellectual life. \* \* \* He conceals nothing, because he is too generously

frank to learn or covet the art of concealment. He uses words, not to conceal thought, but to express it. He takes the world into his complete confidence, without the reticence that springs from self-love, or the timidity that springs from self distrust. There is not a page which he has written that is not alive with personal feeling, and is not in this respect a frank confession of the interests and purposes of a living soul. There are very few writers, indeed, who have dared so much. The great majority of books leave on the mind no impression whatever of the personality of the author . . . But whenever a writer does make his book a *human document*, a truthful and sincere delineation of a soul in its quest of truth, a mind in its search for knowledge, a life in its painful adjustment to the facts and problems of the world, we have a book *that lives*, and which conquers time. There is no theme that so deeply interests man—as man. Ruskin creates this keen interest in himself, as distinct from the natural interest in his teaching. In the art of personal revelation—the rare art which has given immortality to the writings of Montaigne, and Goethe, and Rousseau—Ruskin stands among the first of moderns.

### Shall and Will, Should and Would.

The person spoken to controls the speaker in such constructions as "*Shall* I never gain your consent?" Answer.—"No, you shall not."

The person spoken to decides or controls the speaker's will.

In the sentence, "*Shall* I assist you?" the person spoken to has no power over the speaker,—is not in a position to exercise control over the speaker, *dominate* him, and so he answers, "Yes, if you will, please."

Where each one does as he pleases, "*Shall* I?" "*Will* you?" *Will* he?" is used, each one being at liberty to use *his* will in doing exactly as he pleases. The difference between the case where the second person decides and where each one does as he pleases, lies in the fact that although the second person may decide, he may not be *willing*; as, "Shall you be ill if you eat this?" "Yes, I shall." "*Will* you go with me?" "Yes, I *will*."

## Helps for the Teacher

### Thou Art Denied A Grave.

Chicago, Ill.

EDITOR CORRECT ENGLISH:

Will you please parse this sentence in the next number of your magazine?

"Thou art denied a grave." S. W.

Answer.—The sentence cannot be parsed, for the reason that its syntax is not in accordance with the grammar of the language, "A grave is denied thee," being the grammatical form. The sentence may be disposed of by pronouncing it ungrammatical (this owing to the employment of the indirect object [to] *thee* as the subject) but in accordance with a poetic, and occasionally loose, employment of the language. CORRECT ENGLISH: A COMPLETE GRAMMAR, p. 63, rules as follows:

"Such constructions as "He was given a benefit" are censured, for the reason that the indirect object of the action (*he*) is made the subject. "A benefit was given him" is regarded as the better form." (*To* would be understood after *given* in the analysis.)

### Past and Past Perfect Tense.

Chicago, Ill.

EDITOR CORRECT ENGLISH:

"Until the publication of the book anatomy *was* always dry and uninteresting." Should it not be, "Until the publication of this book (published sometime in the past) *had* always *been* dry and uninteresting." S. N. T.

Answer.—"*Had* always *been* dry and uninteresting" is the correct form, the past perfect tense being required to express time perfected at a specific time in the past.

### Auxiliary and Principal Verb.

Holtville, Cal.

EDITOR CORRECT ENGLISH:

Will you please give an example in some number of CORRECT ENGLISH elucidating the following rule: Do not use any part of the verb "to be" as both an auxiliary and a principal verb in the same sentence?

CORRECT ENGLISH BOOSTER.

Answer.—In the following sentence, *was* (a part of the verb "to be") is used as an auxiliary and a principal verb: "He *was* an author and engaged in writing only popular novels." Note that "was" is a principal verb in the clause "He was an author," and that it is understood as an auxiliary before "engaged". (Repeat *was* before *engaged*.)

### He Who Receives A Common-School Education, Etc.

St. Albans, W. Va.

EDITOR CORRECT ENGLISH:

Kindly give me an analysis of the following sentence in your magazine. "He who receives a common-school diploma is ready for high school."

If analysis is too long to be printed in the magazine, please state what the principal proposition is and what the use of *who* is in the sentence. H. H. H.

Answer.—A complex sentence, of which "He is ready for high-school," is the principal clause, "and" who receives a common-school diploma," is the subordinate clause. *Who* is a relative pronoun. (A relative pronoun is a word used both as a pronoun and as a conjunction at the same time.) As a pronoun, *who* is the subject of the verb in the subordinate clause, and *relates* to its antecedent *he*. As a conjunction, it connects the subordinate clause with the principal clause. (Make the connection in a diagram by drawing a line between *who* and *he*.)

### Punctuation of Salutation.

New York City.

EDITOR CORRECT ENGLISH:

Please inform me what punctuation should be used in an informal note like the following:

Dear Friend Smith:

"I received your letter," etc. Should there be a comma or a colon at the end of *Smith*, the address in the note being omitted and placed only on the envelope. SUBSCRIBER.

Answer.—The following ruling from CORRECT BUSINESS LETTER WRITING and BUSINESS ENGLISH, p. 12, will answer your query.

The salutation is sometimes followed by a comma and a dash, or simply by a comma. The use of the comma is regarded as less formal than that of the colon, and so is more especially adapted to letters of a friendly or an informal nature. In letters of a strictly business nature, the colon is preferable. Again, there is a growing tendency to use the colon in all letters formal and informal, whether of a business or a social nature. When the comma is used, or the comma and the dash, the address is then placed at the bottom of the letter and at the left side of the page; thus:

My dear Mr. Brown,

Your letter, etc.

Very sincerely yours,

Mr. John Brown,

Chicago, Ill.

### Shall and Should.

Chicago, Ill.

EDITOR CORRECT ENGLISH:

Kindly explain the correct use of the following sentences:—

1. (a) If I eat this, *I shall be* ill.
- (b) If I *were* to eat this, I *should be* ill.
2. (a) It was as hard as if it *were* made of stone.
- (b) It was as hard as if it *had been* made of stone.
3. (a) We *shall* be glad to send samples on request.
- (b) We *should* be glad to send samples on request.

S. N. T.

Answer.—1. The forms are equally correct and interchangeably used.

2. *Were* is correct, *made* being used merely in the sense of *composed*.

3. Equally correct. In the first sentence, "if you wish them" is implied, as following the phrase "on request." In the second, "if you were to wish them," is implied.

### Thonself.

EDITOR CORRECT ENGLISH:

On page 12, January number of CORRECT ENGLISH, a contributor has used the wording *thonself*, in the sentence, "The young man or the young woman can with little application

equip *thonself*," etc. Is the word *thonself* a misprint?

2. Would it be correct to use *they* in the sentence, "Neither the boy nor the girl can do as *they* want"?

3. Please explain the use of the pronoun in sentences like the above as they always bother me more or less.

SUBSCRIBER.

Answer.—1. The writer used the word *thonself* advisedly. *Thon* is used by some writers to express the idea to be conveyed by the wording *he* or *she*.

2. No; *they* is always incorrectly used in this sense. The sentence should read, "Neither the boy nor the girl can do as *he* or *she* wishes.

The following rulings from THE CORRECT WORD will help you to understand the subject more fully:

1. When the compound subject consists of two or more singular nouns or pronouns connected by the conjunctions "either" or "or" neither . . . nor, it is singular, and hence, the verb is singular; thus:

*Either* John *or* his father *is* going.

*Neither* John *nor* his father *is* going.

These conjunctions make the subject singular, for the reason that an assertion is made of only one of the subjects.

2. When the subjects differ in person, the verb agrees with the one that immediately precedes it; thus:

*Either* he *or* I *am* going.

*Neither* he *nor* I *am* going.

3. When one of the subject noun is plural, the plural verb is required, and the plural noun must immediately precede the verb; thus:

*Either* James *or* his *sisters have* the book.

*Neither* James *nor* his *sisters have* the book.

Note.—In the case of pronouns, the same rule does not always obtain; thus, while the plural pronoun would immediately precede the verb in the sentence, "Either he or *they are* going," the singular pronoun would precede the verb in the sentence, "Either you or I *am* going," or "Either you or *he is* going." The reason for this is that precedence should be given to the position of *you*.

See Concord of the relative pronoun and the verb, THE CORRECT WORD, p. 212.

**Position of the Comma.**

New York City.

EDITOR CORRECT ENGLISH:

Will you please inform me through the pages of CORRECT ENGLISH whether the following sentence is punctuated correctly?

"Will you please approve, distribute, and show order number on the face of, the enclosed bill of William Zenker."

I think that the comma should follow *of* because the objective complement of the verbs *approve*, *distribute*, and *show* is "the enclosed bill." If the comma were omitted, I think that *number* would become the complement of the verbs, which is not the meaning intended.

Thanking you for your attention, and assuring you of my appreciation of your magazine, I am,  
AN INTERESTING SUBSCRIBER.

Answer.—The comma is properly placed. As you indicate, if omitted, the objective complement would be *number*.

I thank you for your appreciation of CORRECT ENGLISH.

**Revision of MS.**

July 22, 1913.

EDITOR CORRECT ENGLISH:

I should much appreciate it if you would elucidate the following points in the next number of your magazine.

1. "He never makes any remarks without saying something that *is* better left unsaid." Should *were* or *is* be used after the word 'that'?

I have seen many sentences in which *were* is used where nine persons out of ten, including myself, would use *is*. This is one for example: "It *were* better to have loved and lost than never to have loved at all." Is *were* correct here? Can *is* be used with equal correctness?

2. "Every time when the engines are in for repairs, you shall apply the requisite hand rails to them." Which is the correct word to use after time in such constructions as this one.—*when* or *that*?

3. "When the book is finished, I will see to it that a copy is sent to you." Is *is* (4th word from the period) correct here? Can *will* be used instead, with equal correctness?

4. Kindly explain when to use the one phrase instead of the other of these: *in respect of* and *in respect to*.

5. In the sentence following the salutatory phrase of this letter, which is correct after *you*—*would*, *should*, or *will*?

6. In the same envelope with this letter, or in the same envelope as this letter—which is right?

Answer.—1. *Would* be better left unsaid, the meaning being "Would be better had it been left unsaid. Rule.—Observe the rule that governs the sequence of tenses.

"It *is*," etc. Observe the rule that governs the concord of the infinitive with the principal verb. Thus:

When the infinitive refers to a time either *coincident* with or after that of the principal verb, the *present infinitive* is used; as:

"It was their duty *to tell* him," not "It was their duty *to have told* him."

When the infinitive refers to a time *prior* to that of the principal verb, the *perfect infinitive* is used. Thus:

"I am glad *to have been remembered*."

2. "Everytime *that*," etc., is the required form, the idea of time being restricted. *When* is used to indicate a *specified* time; as, "He came at a time when I was unable to see him."

3. *Is*, not *will*, accords with the usage of the language. Note that when the adverbial clause "when the book is finished," etc., is transposed, the construction reads, "I *will* see to it that a copy is sent to you when the book *is* finished." (Note that one would not say, "I *will* see to it that a copy *will* be sent," etc.)

4. In respect *to* all that has gone before. In respect *of* your going—is rare.

5. The auxiliaries are all interchangeably used, but in the analysis they would be interpreted as follows: "I *should*" expresses contingent futurity; "I *shall*," indicative future; "I *would*," contingent promise; "I *will*," indicative promise.

(*Contingent* here is used to denote that which is dependent on something that follows.)

In using these auxiliaries, one must observe the rule governing sequence of tenses, thus: "I *should* (wound) appreciate, etc., if you *would*," etc., or "I *shall* (or *will*), etc., if you *will*," etc.

*With* is required if the construction is somewhat as follows: "In the same envelope with this letter, I am enclosing a five dollar bill."

# Correct English for the Beginner and the Foreigner

Note:—The initial article in this series began in January, 1911

## The Infinitive and Its Forms.

The infinitive has two forms: the present and the perfect: as, *to sit*; *to have sat*.

When the infinitive is transitive; that is, when it requires a receiver for its action, it has a passive as well as an active form for both the present and the perfect infinitive; thus:

to love	{active /present	to be loved	{passive /present
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to have loved	{active /perfect	to have been loved	{passive /perfect
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Rule.—When the infinitive refers to a time coincident with, or after that of the principal verb, the present infinitive is required.

### DRILL.

I am pleased (happy, delighted) *to meet* you.

I am sorry *to be obliged* to go.

I mean *to write*.

I meant *to write*.

I hope *to go*.

I had hoped *to go*.

I expect *to go*.

I had expected *to go*.

I had hoped *to go* West before going abroad.

I intended *to go*.

I had intended *to go*.

I should like *to go*.

I should have liked *to go*.

I should have liked *to stop* in Paris for a day or so before going to London.

I should have been glad *to go* to Italy before going to England.

He was *to call* for me last week.

He was *to go* West before going abroad.

He was *to go* to the house before starting for town.

He was *to call* for her before going to the office.

He was *to have* the privilege of examining the goods before making the purchase.

He was *to go* to Paris before setting sail for the States.

He was *to see* his lawyer before making the contents of the letters known.

The present infinitive is always required after the past perfect tense.

I should have liked *to go* (not "I should like *to have gone*" nor "I should have liked *to have gone*").

I should have been delighted *to go* (not "I should be delighted *to have gone*" nor "I should have been delighted *to have gone*").

I should have preferred *to see* her before she left the city.

I should have been glad *to see* her while she was at your house.

I should have disliked *to refuse* her had she asked me to accompany her.

I should have tried *to see* her had she been in town.

Rule.—When the infinitive refers to a time prior to that indicated by the principal verb, the perfect infinite is required.

### DRILL.

I am glad *to have met* her.

I am sorry *to have been obliged* to go before seeing her.

I regret not *to have seen* her.

I am disappointed not *to have seen* her while in New York.

I am sorry not *to have seen* him during my stay.

I am delighted *to have given* her this pleasure.

I regret not *to have seen* her yesterday.

The perfect infinitive is required after the past tense if the verb in the subordinate clause denotes a time anterior to that in the principal clause.

The child was thought *to have wandered* away from home during the absence of his parents.

The money was supposed *to have been* taken during the absence of the manager.

The property was found *to have escaped* the damage caused elsewhere by the storm.

The story was proved *to have been started* at some time before his connection with the firm.

In the following sentences, the present infinitive is required, the tense of the verb in the subordinate clause not being anterior to that in the principal clause.

The story was proved *to be* false before the newspapers got hold of it.

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# Correct English

## How to Use It

Edited by JOSEPHINE TURCK BAKER

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### "The World Does Not Require So Much to Be Informed As to Be Reminded"

- |  |  |
|--|--|
| <b>Aïda.</b><br><i>Aïda</i> (Ah-ee'-dah).  | <b>Genevieve.</b><br><i>Genevieve</i> (Jen'-eh-veeve).                             |
| <b>Arditi.</b><br><i>Arditi</i> (Ahr-dee'-tee).  | <b>Gitana.</b><br><i>Gitana</i> (Gee-tah'-nah).                                    |
| <b>Berceuse.</b><br><i>Berceuse</i> (Behr'-seuz).                                      | <b>Gluck.</b><br><i>Gluck</i> (Glook).   |
| <b>Bizet.</b><br><i>Bizet</i> (Bee-zeh').  | <b>Gounod.</b><br><i>Gounod</i> (Goo-noh').  |
| <b>Blockx.</b><br><i>Blockx</i> (Blocks).  | <b>Grand Valse.</b><br><i>Grand Valse</i> (Grahnd Vahlss).                         |
| <b>Bourdon.</b><br><i>Bourdon</i> (Boor'-don).   | <b>Hänsel und Gretel.</b><br><i>Hänsel und Gretel</i> (Hahn'-sel oondt Gray'-tel). |
| <b>Caruso.</b><br><i>Caruso</i> (Kah-roo'-soh).  | <b>Hubay.</b><br><i>Hubay</i> (Hov'-by or Hoo'-bay).                               |
| <b>Clérice.</b><br><i>Clérice</i> (Clay-reess').                                       | <b>Humoresque.</b><br><i>Humoresque</i> (Hoo-moh-ress'-kay or U'-moh-resk).        |
| <b>Clement.</b><br><i>Clement</i> (Klaim-ong') ("ng" only partly sounded).             | <b>Humperdinck.</b><br><i>Humperdinck</i> (Hoom'-per-dink).                        |
| <b>Czardas.</b><br><i>Czardas</i> (Tsar'-dahss).                                       | <b>Kreisler.</b><br><i>Kreisler</i> (Cry'-zler).                                   |
| <b>Czibulka.</b><br><i>Czibulka</i> (Tche-bool'-kah).                                  | <b>Kubelik.</b><br><i>Kubelik</i> (Koo'-beh-leek).                                 |
| <b>Der Liebe Augustin.</b><br><i>Der Liebe Augustin</i> (Dair lee'-beh Au'-goossteen). | <b>La Kraquette.</b><br><i>La Kraquette</i> (Lah Krah-kett').                      |
| <b>Dvorák.</b><br><i>Dvorák</i> (Dvor'-zhak).  | <b>Lauder.</b><br><i>Lauder</i> (Law'-der).  |
| <b>Farrar.</b><br><i>Farrar</i> (Fair'-rahr).  | <b>Lehar.</b><br><i>Lehar</i> (Lay-hahr').   |
| <b>Faust.</b><br><i>Faust</i> (Fowst).   | <b>Liebeslied.</b><br><i>Liebeslied</i> (Lee'-bes-lide).                           |
| <b>Friml.</b><br><i>Friml</i> (Frim'-el).  | <b>Manon.</b><br><i>Manon</i> (Man-on').   |

# Your Everyday Vocabulary—How to Enlarge It

## THE GOLDEN RULE IN SPOKEN OR WRITTEN LANGUAGE.—USE THE WORD— ANGLO-SAXON OR LATIN DERIVATIVE—THAT WILL BEST EXPRESS YOUR MEANING

There is no reason why the speaker should not have the same comprehensive vocabulary as the writer. Choose words as you would your clothes, selecting some for their beauty, others for their richness, others for their general utility, always keeping in mind that, like one's garments, the words should be appropriate to the occasion. (From *How Can I Increase My Vocabulary?*)

### COMPLETE ALPHABETICAL LIST

Note—The initial article in this series began in January, 1911

#### Epithet.

*Epithet* (accent on *ep*) is a word or a phrase used adjectively to indicate some quality in the person or thing to which it is applied. It is often erroneously used or understood as necessarily implying opprobrium.

"He hurled both *epithets* and books at the offending valet."

#### Epitome.

*Epitome* (e-pit-o-me; accent on *pit*) means a brief summary of the main points of a larger work. Hence, anything which represents another or others in a condensed or comprehensive form.

She is the *epitome* of the commonplace.

—*Anne Sedgwick.*

#### Epitomize.

*Epitomize* (e-pit-o-mize; accent on *pit*; *e* as in *met*) means to summarize; to describe briefly.

"In short." M. Bergson *epitomizes*, "while instinct and intelligence both involve knowledge, this knowledge is *acted* in the case of instinct, *thought* in the case of intelligence."

#### Epoch.

*Epoch* (e-pok, accent on *e*; [*e* as in *meet*]; or ep-ok; accent on *ep*) means a point of time from which succeeding years are numbered, especially a point of time marked by some great event; as, the civil war marks an *epoch* in the history of the United States.

#### Epochal.

*Epochal* (ep-o-kal; accent on *ep*) means belonging to, or marking an epoch.

"Two years before, the village had witnessed the *epochal* raid of old John Brown."

#### Eponym.

*Eponym* (ep-o-nim; accent on *ep*) means the name of a place, people, or period derived from that of a person. Also the name of a mythical or historical personage from whom the name of a country is supposed to have come; as, *Italus*, *Romulus*, from which came Italy, Rome.

#### Eponymous.

*Eponymous* (accent on *pon*) means giving one's name to a tribe, city, house, etc.

\* \* \* while in the great pile of the *eponymous* Dabney, you could have all of three rooms and (portable) bath for twelve dollars a month, though strictly cash in advance \* \* \* —  
*Henry Sydnor Harrison.*

#### Epopée.

*Epopée* (ep-o-pee; accent on *pee*) means an epic or that which is suitable to be the subject of an epic.

"The stories told in the Domestic Court form an endless *epopée* of suffering."

#### Epopt.

*Epopt* (ep-opt; accent on *ep*) means a seer.

#### Epoptic.

*Epoptic* (e-pop-tik; accent on *pop*; *e* as in *met*) means of the character of a seer; as, an *epoptic* vision.

#### Epulotic.

*Epulotic* (ep-u-lot-ik; accent on *lot*) means healing as, *epulotic* ointment.

#### Epuration.

*Epuration* (ep-u-ra-shon; accent on *ra*) means purifying; as, the *epuration* of sewage.

#### Equability.

*Equability* (e-kwa [*e* as in *meet*] or ek-wa-bil-i-ti; accent on *bil*) means evenness; uniformity; as *equability* of temperature.

**Equable.**

*Equable* (ee-kwa [*e* as in *meet*] or ek-wa-bl; accent on first syllable) means uniform; regular in action.

His spirits do not seem to have been high, but they were singularly *equable*.—*Macaulay*.

**Equanimity.**

*Equanimity* (e-kwa-nim-i-ti; accent on *nim*; *e* as in *meet*) means evenness of mind; composure.

"The chancellor was the only one of us who viewed this difficult situation with perfect *equanimity*; indeed, he hailed it with joy."

**Equation.**

*Equation* (e-kwa-shon or zhon; accent on *kwa*; *e* as in *meet* or as in *met*) means a making equal; a proposition asserting the equality of two quantities.

The analyst from this material formed the due *equation* of high birth.—*John Galsworthy*.

**Equestrian.**

*Equestrian* (e-kwes-tri-an; accent on *kves*; *e* as in *meet* or as in *met*) means pertaining to horses.

Following the man's eyes, Coutier saw against the skyline an *equestrian* statue.—*John Galsworthy*.

**Equilibrium.**

*Equilibrium* (e-kwi-lib-ri-um; accent on *lib*; *e* as in *meet*) means equally balanced; a state of just poise; specially mental.

"As to what the opening of the canal will do to the *equilibrium* of nations—that can only be guessed at."

**Equine.**

*Equine* (e-kwin or kwine; accent on *e*; *e* as in *meet*) means pertaining to the horse.

**Equipage.**

*Equipage* (ek-wi-page; accent on *ek*) means an equipment; retinue; especially a coach with the horse; liveries, etc.

\* \* \* the whole production was merely a vehicle, a very cumbrous and ridiculous *equipage* for foisting upon the public a very beautiful young woman \* \* \* who can neither sing nor act.—*Danby*.

**Equiparant.**

*Equiparant* (e-kwip-a-rant; accent on *kwip*) means identically reciprocal.

**Equiparate.**

*Equiparate* (accent on *kwip*) means to reduce to a level.

**Equipoise.**

*Equipoise* (e-kwi-poiz; accent on *e*; *e* as in *meet*) means just balance; as, to hold the scales in *equipoise*.

**Equipollent.**

*Equipollent* (e-kwi-pol-ent; accent on *pol*; *e* as in *meet*) means having equal power; equivalent.

**Equitable.**

*Equitable* (ek-wi-ta-bl; accent on *ek*) means fair and equal; as, an *equitable* distribution of wealth.

**Equity.**

*Equity* (ek-wi-ti; accent on *ek*) means equal or impartial justice.

"These two nations are in a controversy which involves delicate questions of international *equity* and treaty construction."

**Equivalent.**

*Equivalent* (e-kwiv-a-lent; accent on *kwiv*) means equal in effect; of the same import or meaning.

Suspension of the sentence is regarded here as *equivalent* to an acquittal.

**Equivocal.**

*Equivocal* (e-kwiv-o-kal; accent on *kwiv*; *e* as in *meet*) means ambiguous; doubtful; suspicious; of double meaning.

"It was a ticklish question and, except one, every answer was *equivocal*."

"By no chance could they have found him in more *equivocal* political company."

**Equivocate.**

*Equivocate* (e-kwiv-o-kate; accent on *kwiv*) means to use words of doubtful significance, particularly with the idea of misleading; to prevaricate.

Something in the man's manner suggested that he was *equivocating*.

**Equivoke.**

*Equivoke* (ek-wi-voke; accent on *ek*) means an ambiguous term; a play upon words; a quibble. Spelled also *equivoque*.

"William Collier's next play will have a part for his gifted sister, Helena Collier Garrick, who is always delightful in scenes of *equivoke* with the comedian."

# Queries and Answers

Selected from the Editor's Daily Mail

## Who and Whom.

Minneapolis, Minn.

EDITOR CORRECT ENGLISH:

Please explain the correct use of *who* and *whom* in the next issue of CORRECT ENGLISH. I know, of course, that *who* is in the nominative, and *whom* in the objective case; but I am troubled sometimes to know when to use *who* and when to use *whom*. To-day I was required to use a phrase like the following: "James Martin was appointed guardian for Rosa Martin, William Martin, and John Martin, *who* were all cousins." I was not certain whether I should use *who* or *whom*. I turned to a grammar which says that a pronoun used to represent the person or the thing spoken of, is in the third person; from this definition I thought I should use *whom*. Then I turned to your Grammar and on page 225 found this illustration: "This is the man *who* I think will do the work for you." You say the nominative form is required because *who* is the subject of the verb *will do*; and after reading your illustration I used *who*, but I am still in doubt and wish you would please make the use of these pronouns clear to me.

SUBSCRIBER.

Answer.—The following complete exposition from THE CORRECT WORD; pp. 197-199; will enable you to understand the subject fully:

## Who and Whom.

*Who*, not *whom*, is required in such constructions as, "I know a man *who*, I think, will do the work for you." The rule is as follows:

Rule.—Use *Who* when it is the subject of a verb. Use *Whom* when it is the object of a verb or a preposition.

Caution.—Do not use *Whom* as an object when it is in reality the subject of a verb from which it is separated; thus: in the sentence, "I know a man *who*, I think, will do the work." *Who* is the subject of *will do*, and not the object of *think*.

## Who.

*Who*, do you think, gave this to me? (*Who gave*.)

*Who*, do you suppose, is in the other room? (*Who is*.)

*Who*, do you imagine, is the culprit? (*Who is*.)

I gave it to the gentleman *who*, you thought, was Mr. Brown. (*Who was*.)

A lady met me at the depot *who*, I understand, is your aunt. (*Who is*.)

Do you know any one *who*, you feel, would be competent to undertake this work? (*Who would be*.)

It is he *who* addressed us at the meeting; it is he *whom* you addressed. (*Who* addressed and you addressed *whom*.)

## Whom.

*Whom* do you mean? (You mean *whom*.)

*Whom* shall you invite? (You shall invite *whom*.)

For *whom* is this? or *Whom* is this for? (This is for *whom*.)

From *whom* is your letter? or *Whom* is your letter from? (Your letter is from *whom*.)

*Whom* can you recommend for the position? (You can recommend *whom* for the position.)

This is the gentleman *whom*, I think, you meant. (You meant *whom*.)

I know a gentleman *whom*, I think, I can safely recommend. (I can recommend *whom*.)

Do you know any one *whom* you can recommend? (You can recommend *whom*.)

There are several persons *whom* I should not hesitate to entrust with this commission. (I should not hesitate to entrust *whom*.)

Name some one *whom* I can engage to do this. (I can engage *whom*.)

## Who and Whom, Compound forms of.

Sometimes the compound forms of the relative pronoun are required apparently to perform the function of both a subject and an object (direct or indirect), at the same time. When this is the case, the pronoun should be put into the nominative case.

## Examples.

"There the invalid lay, and turned toward the crowd a white, suffering face, which was yet so heavenly that it comforted *whoever* looked at it. (*Whoever* is the subject of the verb

looked. The object of the verb *comforted* is the noun clause, "Whoever looked at it.")

He offered his property to *whoever* would make the highest bid. (*Whoever* is the subject of the verb *would* make. The object of the preposition *to* is the noun clause, "Whoever would make the highest bid.")

**Incorrect.**

I shall sell my property to *whomever* will pay me the most money.

He offered a prize to *whomever* would answer the greatest number of questions.

He offered his entire fortune to *whosoever* would save his child.

**Correct.**

I shall sell my property to *whoever* will pay me the most money.

He offered a prize to *whoever* would answer the greatest number of questions.

He offered his entire fortune to *whosoever* would save his child.

**Incorrect.**

I invited *whomever* had previously invited me.  
I like *whomever* likes me.

**Correct.**

I invited *whoever* had previously invited me.  
I like *whoever* likes me.

The same rule applies to the single form *who* and *whom*: as, "I do not know *who* is invited;" "I do not know *whom* he has invited." (He has invited *whom*.)

**Each Other and One Another.**

Coscott, Conn.

EDITOR CORRECT ENGLISH:

Will you kindly express your idea in the September Magazine on the enclosed clipping. I feel that you are an authority.

A SUBSCRIBER.

**The King's English.**

To the Editor of the Herald:

Part of the message from King George, presented by Lord Haldane to the American Bar Association meeting at Montreal, reads:

"I entertain the hope that the deliberations of the distinguished men of both countries who are to assemble at Montreal may add yet further to the esteem and good will which the people of the United States and Canada and the United Kingdom have for each other."

Should he not have said "one another," instead of "each other?"

F. T. DES BRISAY.

New York City, Sept. 8, 1913.

Answer.—*One another* is required for the reason that the reference is to more than two. See THE CORRECT WORD, p. 55, *Each other*, and *One another*.

**Either Side.**

Jersey City Heights, N. J.

EDITOR CORRECT ENGLISH:

Kindly let me know through your next month's issue whether it is wrong to say—"Flowers grew on *either* side of the road," or should one say, "on *both* sides of the road?"

A SUBSCRIBER.

Answer.—*Either* is incorrectly used in your sentence, for the reason that *either* means one or the other, whereas, the meaning is on each side or both sides. See THE CORRECT WORD, p. 56, *Either*, *Each*, or *Both*.

**My Dear Mr. Jones.**

EDITOR CORRECT ENGLISH:

Kindly tell me whether *Dear* is capitalized in the following: My *Dear* Mr. . . . ., or, My *dear* Mr. . . . . .

I enjoy reading CORRECT ENGLISH very much and thoroughly digest it every month.

A SUBSCRIBER.

Answer.—*Dear* is properly capitalized only when it begins the salutation, as only the nouns should be capitalized.

I thank you for your appreciation.

Washington, D. C.

EDITOR CORRECT ENGLISH:

Kindly inform me in your next issue whether *one* should be repeated after *and* in the following sentence: "Please send me *one* CORRECT ENGLISH; A COMPLETE GRAMMAR and How CAN I INCREASE MY VOCABULARY."

A SUBSCRIBER.

Answer.—Yes, *one* should be repeated in your sentence.

**I Didn't Use to Do It.**

Many expressions are commonly employed, such as the one you quote, for which there is no authority, but there is usually a variety of ways for conveying the desired thought. As you have suggested, the phrase "*I used not to do it*," is a correct substitute for the incorrect term, "*I didn't use to do it*." One might also say, "I have not been in the habit of doing that," or, "I did not do it formerly."

# A Study of Words

Excerpts from Sir Oliver Lodge's Address before the British Association for the Advancement of Science in London  
From the Chicago Record-Herald, September, 22, 1913

## SIR OLIVER LODGE HOLDS DENIAL OF IMMORTALITY FUTILE

NOTE.—For pronunciation and definitions of the words in italics, see the notes that follow

### Science and Superstition.

Scientific men are hostile to superstition, and rightly so, for a great many popular superstitions are both annoying and contemptible; yet occasionally the term may be wrongly applied to practices of which the theory is unknown. To a superficial observer some of the practices of biologists themselves must appear grossly superstitious. To combat malaria Sir Ronald Ross does not indeed erect an altar; no, he oils a pond—making *libation* to its presiding genii.

What can be more *ludicrous* than the curious and evidently savage ritual, insisted on by United States officers, at that *hygienically* splendid achievement, the Panama Canal—the ritual of punching a hole in every discarded tin, with the object of keeping off disease! What more absurd, again—in superficial appearance—than the practice of burning or poisoning a soil to make it extra fertile!

What appears to be quite certain is that there can be no terrestrial manifestation of life without matter. Hence, naturally they say, or they approve such sayings as, “I discern in matter the promises and *potency* of all forms of life.” Of all terrestrial manifestations of life, certainly. How else could it manifest itself save through matter? “I detect nothing in the organism but the laws of chemistry and physics,” it is said. Very well; naturally enough. That is what they are after; they are studying the physical and chemical aspects or manifestations of life. But life itself—life and mind and consciousness—they are not studying, and they exclude them from their *purview*.

Matter is what appeals to our senses here and now; materialism is appropriate to the material world; not as a philosophy, but as a working creed, as a proximate, as immediate formula for guiding research. Everything beyond that belongs to another region, and must be reached by other methods. To explain the psychical in terms of physics and chemistry is simply impossible;

hence there is a tendency to deny its existence, save as an epiphenomenon. But all such philosophizing is unjustified, and is really bad metaphysics.

### Life and Mind.

But although life and mind may be excluded from physiology, they are not excluded from science. Of course not. It is not reasonable to say that things necessarily elude investigation merely because we do not knock against them. Yet the mistake is sometimes made. The ether makes no appeal to sense, therefore some are beginning to say that it does not exist. Mind is occasionally put into the same predicament.

Life is not detected in the laboratory, save in its physical and chemical manifestations; but we may have to admit that it guides processes nevertheless. It may be called a *catalytic* agent. To understand the action of life itself, the simplest plan is not to think of a microscopic organism, or any unfamiliar animal, but to make use of our own experience as living beings. Any positive instance serves to stem a comprehensive denial; and if the reality of mind and guidance and plan is denied because they make no appeal to sense, then think how the world would appear to an observer to whom the existence of men was unknown and undiscoverable, while yet all the laws and activities of nature went on as they do now. Suppose, then, that man made no appeal to the senses of an observer of this planet. Suppose an outside observer could see all the events occurring in the world, save only that he could not see animals or men. He would describe what he saw much as we have to describe the activities initiated by life.

If he looked at the Firth of Forth, for instance, he would see piers arising in the water, beginning to sprout, reaching across in strange manner till they actually join or are joined by pieces attracted up from below to complete the circuit (a solid circuit round the current). He

would see a sort of bridge or filament, thus constructed, from one shore to the other, and across this bridge insect-like things crawling and returning for no very obvious reason.

Or let him look at the Nile, and recognize the meritorious character of that river in promoting the growth of vegetation in the desert. Then let him see a kind of untoward crystallization growing across and beginning to dam the beneficent stream. Blocks fly to their places by some kind of polar forces; "we cannot doubt" that it is by helio or other *tropism*. There is no need to go outside the laws of mechanics and physics, there is no difficulty about supply of energy—none whatever—materials in tin cans are consumed which amply account for all the energy; and all the laws of physics are obeyed.

The absence of any design, too, is manifest; for the effect of the structure is to flood an area up-stream which might have been useful, and to submerge a structure of some beauty; while down stream its effect is likely to be worse, for it would block the course of the river and waste it on the desert, were it not that fortunately some leaks develop and a sufficient supply goes down—goes down in fact, more equally than before; so that the ultimate result is beneficial to vegetation and simulates intention.

### **The Evidence of Design.**

If told concerning either of these structures that an engineer, a designer in London, called Benjamin Baker, had anything to do with it, the idea would be preposterous. One conclusive argument is final, against such a superstitious hypothesis—he is not here, and a thing plainly cannot act where it is not. But although we, with our greater advantages, perceive that the right solution for such an observer would be the recognition of some unknown agency or agent, it must be admitted that an explanation in terms of a vague entity called vital force would be useless, and might be so worded as to be misleading; whereas a statement in terms of mechanics and physics could be clear and definite and true as far as it went, though it must necessarily be incomplete. And note that what we observe, in such understood cases, is an interaction of mind and matter; not parallelism nor *epiphenomenalism* nor anything strained or difficult, but a straightforward utilization of the properties of matter and energy for purposes

conceived in the mind, and executed by muscles guided by acts of will.

But, it will be said, this is unfair, for we know that there is design in the Forth bridge or the Nile dam; we have seen the plans and understand the agencies at work; we know that it was conceived and guided by life and mind; it is unfair to quote this as though it could simulate an automatic process.

Not at all, say the extreme school of biologists whom I am criticizing, or ought to say if they were consistent, there is nothing but chemistry and physics at work anywhere; and the mental activity apparently demonstrated by those structures is only an illusion, an *epiphenomenon*; the laws of chemistry and physics are supreme, and they are sufficient to account for everything! Well, they account for things up to a point; they account in part for the color of a sunset, for the majesty of a mountain peak, for the glory of animate existence. But do they account for everything completely? Do they account for our own feeling of joy and exaltation, for our sense of beauty, for the manifest beauty existing throughout nature? Do not these things suggest something higher and nobler and more joyous, something for the sake of which all the struggle for existence goes on?

### **Deeper Meanings in Natural Objects.**

Surely there must be a deeper meaning involved in natural objects. Orthodox explanations are only partial, though true as far as they go. When we examine each particolored *pinnule* in a peacock's tail, or hair in a zebra's hide, and realize that the varying shades on each are so placed as to contribute to the general design and pattern, it becomes exceedingly difficult to explain how this organized co-operation of parts, this harmonious distribution of pigment cells, has come about on merely mechanical principles. It would be as easy to explain the sprouting of the *cantilevers* of the Forth bridge from its piers, or the flocking of the stones of the Nile dam by *chemiotaxis*.

Flowers attract insects for fertilization, and fruit tempts animals to eat it in order to carry seeds. But these explanations cannot be final. We have still to explain the insects. So much beauty cannot be necessary merely to attract their attention. We have further to explain this competitive striving toward life.

Why do things struggle to exist? Surely the effort must have some significance, the development some aim. We thus reach the problem of existence itself, and the meaning of evolution.

The mechanism whereby existence entrenches itself is manifest, or at least has been to a large extent discovered. Natural selection is a *vera causa*, so far as it goes; but if so much beauty is necessary for insects, what about the beauty of a landscape or of clouds? What utilitarian object do these subserve? Beauty in general is not taken into account by science. Very well, that may be all right, but it exists, nevertheless. It is not my function to discuss it. No; but it is my function to remind you and myself that our studies do not exhaust the universe, and that if we dogmatize in a negative direction, and say that we can reduce everything to physics and chemistry, we gibblet ourselves as ludicrously narrow pedants, and are falling far short of the richness and fullness of our human birthright. How far preferably is the reverent attitude of the eastern poet: "The world with eyes bent upon thy feet stands in awe with all its silent stars."

Superficially and physically, we are very limited. Our sense organs are adapted to the observation of matter; and nothing else directly appeals to us. Our nerve-muscle-system is adapted to the production of motion in matter, in desired ways; and nothing else in the material world can we accomplish. Our brain and nerve systems connect us with the rest of the physical world. Our senses give us information about the movements and arrangements of matter. Our muscles enable us to produce changes in those distributions. That is our equipment for human life; and human history is a record of what we have done with these parsimonious privileges.

#### **Temporal Continuity in Evolution.**

But if we have learned from science that evolution is real; we have learned a great deal. I must not venture to philosophize, but certainly from the point of view of science evolution is a great reality. Surely evolution is not an illusion; surely the universe progresses in time. Time and space and matter are abstractions, but are none the less real; they are data given by experience, and time is the keystone of evolu-

tion. "Thy centuries follow each other, perfecting a small wild flower."

We abstract from living moving reality a certain *static* aspect, and we call it matter; we abstract the element of progressiveness, and we call it time. When these two abstractions combine, co-operate, interact, we get reality again. It is like Poynting's theorem. The only way to refute or confuse the theory of evolution is to introduce the *subjective* of time. That theory involves the reality of time, and it is in this sense that Professor Bergson uses the great phrase, "creative evolution."

I see the whole of material existence as a steady passage from past to future, only the single instant which we call the present being actual. The past is not non-existent, however; it is stored in our memories, there is a record of it in matter, and the present is based upon it; the future is the outcome of the present, and is the product of evolution.

Existence is like the output from a loom. The pattern, the design for the weaving, is in some sort "there" already; but whereas our looms are mere machines, once the guiding cards have been fed into them, the loom of time is complicated by a multitude of free agents who can modify the web, making the product more beautiful or more ugly, according as they are in harmony or disharmony with the general schemes. I venture to maintain that manifest imperfections are thus accounted for, and that freedom could be given on no other terms, nor at any less cost.

The ability thus to work for weal or woe is no illusion; it is a reality, a responsible power which conscious agents possess; wherefore, the resulting fabric is not something preordained and inexorable though by wide knowledge of character it may be inferred. Nothing is *inexorable* except the uniform progress of time; the cloth must be woven, but the pattern is not wholly fixed and mechanically calculable.

Where inorganic matter alone is concerned, there everything is determined. Wherever full consciousness has entered, new powers arise; and the faculties and desires of the conscious parts of the scheme have an effect upon the whole. It is not guided from outside, but from within, and the guiding power is *imminent* at every instant. Of this guiding power we are a small but not wholly insignificant portion.

That evolutionary progress is real, is a doctrine of profound significance, and our efforts at social betterment are justified because we are a part of the scheme, a part that has become conscious, a part that realizes, dimly at any rate, what it is doing and what it is aiming at. Planning and aiming are therefore not absent from the whole, for we are a part of the whole, and are conscious of them in ourselves.

### Science and Psychical Research.

Either we are immortal beings or we are not. We may not know our destiny, but we must have a destiny of some sort. Those who make denials are just as likely to be wrong as those who make assertions; in fact, denials are assertions thrown into negative form. Scientific men are looked up to as authorities, and should be careful not to mislead. Science may not be able to reveal human destiny, but it certainly should not obscure it. Things are as they are, whether we find them out or not, and if we make rash and false statements, posterity will detect us—if posterity ever troubles its head about us.

I am one of those who think that the methods of science are not so limited in their scope as has been thought; that they can be applied much more widely, and that the psychic region can be studied and brought under law too. Allow us anyhow to make the attempt. Give us a fair field. Let those who prefer the materialistic hypothesis by all means develop their thesis as far as they can; but let us try what we can do in the psychical region and see which wins. Our methods are really the same as theirs—the subject-matter differs. Neither should abuse the other for making the attempt.

Although I am speaking *ex cathedra*, as one of the representatives of orthodox science, I will not shrink from a personal note summarizing the result on my own mind of thirty years' experience of psychical research begun without predilection—indeed, with the usual hostile prejudice. This is not the place to enter into details or to discuss facts scorned by orthodox science, but I cannot help remembering that an utterance from this chair is no *ephemeral* production, for it remains to be criticized by generations yet unborn, whose knowledge must inevitably be fuller and wider than our own. Your president, therefore, should not be completely

bound by the shackles of present-day orthodoxy, nor limited to beliefs fashionable at the time  
**"Personality Persists Beyond Bodily Death."**

In justice to myself and my co-workers I must risk annoying my present hearers, not only by leaving on record our conviction that occurrences now regarded as occult can be examined and reduced to order by the methods of science carefully and persistently applied, but by going further and saying, with the utmost brevity, that already the facts so examined have convinced me that memory and affection are not limited to that association with matter by which alone they can manifest themselves here and now, and that personality persists beyond bodily death.

The evidence to my mind goes to prove that *discarnate* intelligence under certain conditions, may interact with us on the material side, thus indirectly coming within our scientific ken; and that gradually we may hope to attain some understanding of the nature of a larger, perhaps ethereal, existence and of the conditions regulating intercourse across the chasm. A body of responsible investigators has even now landed on the treacherous but promising shores of a new continent. Yes, and there is more to say than that. The methods of science are not the only way, though they are our way of being piloted to truth. "*Uno itinere non potest perveniri ad tam grande secretum.*"

### Prophets of a New Era.

Many scientific men still feel in pugnacious mood toward theology, because of the exaggerated dogmatism which our predecessors encountered and overcame in the past. They had to struggle for freedom to find the truth in their own way; but the struggle was a miserable necessity, and has left some evil effects. And one of them is this lack of sympathy, this occasional hostility, to other more spiritual forms of truth. We cannot really and seriously suppose that truth began to arrive on this planet a few centuries ago. The prescientific insight of genius—of poets and prophets and saints—was of supreme value, and the access of those inspired seers to the heart of the universe was profound. But the camp followers, the Scribes and Pharisees, by whatever name they may be called, had no such insight, only a vicious or a foolish obstinacy; and the prophets of a new era were stoned.

Now at last, we of the new era, have been victorious, and the stones are in our hands; but for us to imitate the old ecclesiastical attitude would be folly. Let us not fall into the old mistake of thinking that ours is the only way of exploring the multifarious depths of the universe, and that all others are worthless and mistaken. The universe is a larger thing than we have any conception of, and no one method of search will exhaust its treasures. Men and brethren, we are trustees of the truth of the physical universe as scientifically explored; let us be faithful to our trust.

Genuine religion has its roots deep down in the heart of humanity and in the reality of things. It is not surprising that by our methods we fail to grasp it; the actions of the Deity make no appeal to any special sense, only a universal appeal, and our methods are, as we know, incompetent to detect complete uniformity. There is a principle of relativity here; and unless we encounter flaw or jar or change, nothing in us responds; we are deaf and blind, therefore, to the *immanent* grandeur around us, unless we have insight enough to recognize in the woven fabric of existence, flowing steadily from the loom in an infinite progress toward perfection, the ever-growing garment of a transcendent God.

#### **Libation.**

*Libation* (li-ba-shun; *i* as in *isle*; accent on *li*) means (1) the act of pouring wine or other liquid either on the ground or on a sacrificial victim, in honor of a deity; (2) the liquid thus poured out; hence, wine or liquid poured out to drink.

#### **Genii.**

*Genii* (jee-ni-i; accent on *jee*; *i* in *ni* like *i* in *it*; last *i* like *i* in *isle*) means either beneficent spirits or demons.

#### **Ludicrous.**

*Ludicrous* (loo [or lu]-di-krus; *u* in *krus* like *u* in *us* or in *foot*; accent on the first syllable) means calculated to amuse or to excite good-natured laughter; excessively droll.

#### **Hygienically.**

*Hygienically* (hi-ji-en-ik-li; *i* as in *isle*; accent on *en* [often mispronounced as if spelled with four syllables]. Note that *hygiene* is pronounced hy-ji-ene [three syllables; accent on *ene*], and that *hygienic* is pronounced hy-ji-en-ik [four

syllables; accent on *en*] means pertaining to hygiene, having to do with right living; that which concerns the preservation of the health.

#### **Potency.**

*Potency* (po-ten-si; *o* as in *old*; accent on *po*) means power; the quality of being *potent* (powerful); *potentiality* (the inherent capacity for development or accomplishment).

#### **Purview.**

*Purview* (per-view; *e* as in *err*; accent on the first syllable) means the extent, sphere or scope of anything.

#### **Catalytic.**

*Catalytic* (accent on *lyt*) means (adjective) of or pertaining to catalysis, which is a chemical change brought about in a compound by an agent that itself remains stable; constant action; cyclical action; as the change of cane-sugar into glucose by the action of sulphuric acid. *Catalytic* (noun) means (med.) a remedial agent that counteracts morbid agencies in the blood.

#### **Heliotropism.**

*Heliotropism* (accent on *ot*; *e* like *e* in *heel*) means that property of a growing plant organ, by virtue of which, when not symmetrically illuminated on all sides, it curves either toward or away for the source of light. When it curves toward the light, it is said to possess positive *heliotropism*; when away, negative *heliotropism*.

#### **Epiphenomenalism, Epiphenomenon.**

*Epiphenomenalism*; *epiphenomenon* (accent on *ep* and on *nom*) means respectively, pertaining to an additional or secondary phenomenon in the course of a disease, and an additional or secondary phenomenon in the course of a disease.

#### **Pinnule.**

*Pinnule* (pin-ule; accent on *pin*) means a pinnate as the barb of a feather; having the shape of a feather.

#### **Cantilevers.**

*Cantilevers* (kan-ti-lev-ers; accent on *kan* and *lev*; *e* as in *end*) means heavy brackets supporting cornices.

#### **Chemiotaxis.**

*Chemiotaxis* (accent on *chem* [kem] and *tax*) means the property of causing leucocytosis (lu-ko-si-to-sis, accent on *lu* and *to*) meaning a condition in which there is a temporary increase in the white corpuscles of the blood, usually with no decrease in the red corpuscles.

(Continued on page 172)

# Business English for the Busy Man

EDITOR CORRECT ENGLISH: Ardmore, Pa.

Having had a discussion with reference to the punctuation as used in a business letter, I wish to have a statement from you concerning the same. I have contended that it is correct to omit all commas at the end of each line, in both the heading of the letter and the address on the envelope. Also, that a comma is preferable to a colon after the salutation. Would you kindly express your opinion as to this, stating which form you think is most extensively used by the business world in general?

A TEACHER.

Answer.—In "Correct Business Letter Writing and Business English", you will find that the superscription on the letter, or the address on the envelope, may be placed thereon without the usual periods and commas, or they may be used, as the writer's fancy dictates. (See page 43).

The punctuation is always used in the heading of the letter, and the salutation is followed by the comma or by the colon, as the case may require. Thus, "Correct Business Letter Writing and Business English" rules as follows: (page 12, Note 4.)

"The salutation is sometimes followed by a comma and a dash, or simply by a comma. The use of the comma is regarded as less formal than that of the colon, and so is more especially adapted to letters of a friendly or an informal nature. In letters of a strictly business nature, the colon is preferable. Again, there is a growing tendency to use the colon in all letters formal and informal, whether of a business or a social nature. When the comma is used, or the comma and the dash, the address is then placed at the bottom of the letter and at the left side of the page; thus

Mr. John Brown,

Chicago, Ill.

Fort Dodge, Iowa.

EDITOR CORRECT ENGLISH:

Kindly answer the following:

1. "Send me by first Express," etc. Should *Express* begin with a capital or not in the body of a letter?

2. "Citizens Bank," "Peoples Insurance Co." Should *Citizens* and *Peoples* be supplied with the apostrophe to denote possession?

3. Is it correct to capitalize all merchandise

in the body of letters? For instance, "We quote you our best prices on our entire line of *sewer pipe*."

4. In writing letters to be signed by a firm and which are started in the first personal plural, is it correct to mention the writer as "the writer" and carry his part of it all the way through in the third person, referring to him as "he"? Many contend that "I" should be used instead.

5. Which is it, "The men (or parties) *that* I saw," or "*whom* I saw," and does the same rule apply when the pronouns stand in the nominative?

6. Is it "If you *would* like to have us send you one," or "*should* like," etc.?

7. Which is right, "It looks as *though* it might rain," or "*if* it might," etc.?

Answer.—1. Ordinarily, *express* should not be capitalized in the body of a letter. If, however, it is desired to make the word emphatic, it would be permissible to capitalize it.

2. In the case of plural nouns used in titles, the tendency is to omit the apostrophe. See CORRECT ENGLISH: A COMPLETE GRAMMAR, page 133. Also THE CORRECT WORD, p. 16. In the case of *people's* the apostrophe should be used, for the reason that the plural form is not properly used except in such constructions as, "The different peoples of the earth."

3. *Merchandise* is capitalized in the body of a letter when it is a specialty. The words underscored in your letter may be capitalized if the pipe referred to is a specialty.

4. In writing letters to be signed by a firm, begun in the first person plural, a shift should not be made to either the singular third person, as "the writer," or to the pronoun "he." The pronoun "I" should be used only when the letter is signed by an individual.

5. Either form, "The men *that* I saw," or "*whom* I saw" may be used, although grammarians prefer the relative "that" when the sense is restricted, as in the case in this sentence. The same rule applies to the nominative *who*, *that* being used when the clause is restrictive; *who*, when the clause is non-restrictive,—that is, when a new fact is added.

# Practical Lessons in Speech

By A. CHESTER TUCKER

Note:—This is the eighth of a series of articles on speech

## CHAPTER VIII.

### The Gesture.

Naturalness and grace are the chief attributes of all good gesture. The gesture should seem to be the result of an impulse, a movement uncontrollable and spontaneous. It expresses vividly what we feel and find difficult to put in words. Gesticulation is a primitive kind of speech, understood without audible interpretation, an expression of the redundant heart and mind. Gesture is speech expressed by a movement of the body. A great deal of what is spoken is wholly dependent for its force upon the gesture of the speaker. To hear a speech but to be so placed in the audience that the speaker or his movements are invisible, robs the words of half their color. The personality of the speaker and the whole charm of his discourse are largely dependent upon his attitude and movements; without them the speech would be like the enunciated words of a phonograph. Particularly in the drama, are gesture and pantomime a source of dependence for characterization. We must not overlook the importance of good gesture in the speaker and actor.

Though the student may never have observed the fact before, in all private discourse, he is probably in the habit of making some particular movement of the hands: in other words, he has the impulse to gesticulate. While a gesture may be a conscious effort on the part of a speaker, studied and practised very carefully in advance, it must never appear to an audience anything but an extemporaneous and spontaneous movement. Gesture in the embryo is as unpremeditated as the winking of an eyelid; the whole force of a studied gesture is lost if it appears to have been studied or artificial. For that reason, it is better for the young student at first to perfect and refine whatever characteristic movements he naturally uses in unaffected speech, than to try to use gestures that are strange to him.

Every beginner feels an impulse to use gesture in his first public utterances. He is natural-

ly nervous and under restraint, and should not be urged to make them. If sometime, in uttering an oratorical passage, he be carried away by his earnestness of thought, and punctuates it by an impulsive movement of the hands or body, let him remember the involuntary movement and study it out later in private before a looking-glass; so that when he has perfected it by practice, he can make it part of his repertoire in his future work.

The beginner's gesture is likely at first to be jerky and crude, and to overcome this he should practise in private before a glass. The various gestures or movements possible to use under varying circumstances have been catalogued by some ambitious writers, as if a student could profit by consulting this dictionary of motions in order to produce a certain effect. Gestures attained in such a manner are likely to be mere mechanical movements, robbed of the spontaneity that is gesture's chief virtue. Study of such a method is just as ineffectual as the effort to make poetry by depending upon a rhyming dictionary. If the student himself cannot feel and originate a gesture in harmony with his sentiment, he had better use none at all in his speeches. A gesture must be felt; it must be as much the product of feeling as a smile is an expression of the face. There are as many degrees of expression by movement of the hands and body, as there are harmonies possible to the range of the piano-forte.

Gesture is never isolated. As an attitude, it is dependent for its force upon the accompanying expression of the face, and the position of the body. Nor is it ever separated in idea from the spoken words. "Suit the action to the word, and the word to the action." An idea can exist without having any action to accompany it; but a gesture not fitted to the sentiment is a wretched mistake. Simplicity and naturalism in attitude and delivery form the keynote to mod-

ern forensic success. In the time of Molière and Voltaire the tendency was toward an extravagance in attitude that would seem affected to us today. In delivery the style of these men was declamatory. The simplicity of the less brilliant but more modern artists,—I speak of the actor Warfield particularly—is due to a life-likeness that is quite as much an art as the affectedness of the 16th century, and which possesses a charm and sincerity that goes straight to the heart.

The student can practise a very good exercise for his improvement and amusement by acting out in pantomime before a mirror some dramatic passage in literature. In this way a critical attitude towards one's self can be developed. The student must always maintain this attitude of self-criticism in order to attain the adeptness for which he is searching. Gesture should be more eloquent than words; a gesture is superfluous when it ceases to say something by itself. To shrink before a leveled pistol will cause an audience to feel and appreciate real fear more deeply than to declaim ten thousand stereotyped words.

A few suggestions are essential in effecting grace in gesture. In all movements with the hand, the open palm should be presented toward the audience. In lifting the arm, raise it directly from the shoulders. Let every part of the body that moves in gesture be relaxed. It is the hands that the eyes of the audience follow most closely in gesture. It would seem as if the tips of the fingers were actually presenting the thought of the speaker in the movement that he makes. In motions of the arms, the movement should always be circular, never angular. Practise a great deal before the mirror.

Here is a helpful exercise: Repeat aloud the following expressions before an imaginary audience, emphasising each with a gesture tending to give it force and meaning.

"From on High must come the Justice that shall inspire this court with a wise verdict."

"I make the assertion!"

"While on the one hand,—on the other—"

"From the east, way 'round the west—"

"There is the truth; scan it well."

"Who questions, you? or you? or you?"

"At the outset—, secondly—, finally."

"I wash my hands of the affair. I abandon

the case, and let its merits decide the issue."

"Don't stir.—On your lives, don't go to the door."

Let the student bear this in mind: The gesture is not meant to be used intemperately. We have heard excellent speeches of one or two hours' duration, during all of which the speakers have not made more than half a dozen defined gestures. It is better not to make any gestures than to have them overdone. The occasion for making a gesture is essentially at a dramatic period, or at a pinnacle of thought or argument where words fail to carry the full impact of feeling and where a movement seemingly irrepressible is called forth to emphasize or illustrate it. The nature of one's discourse will have much to do with the frequency and character of one's gesture. The nature of the slow moving, expounding speech will call for hardly any gesture; but in quick acting, impulsive argument, or narration, many dramatic moments will occur for its clever use. The test of a good gesture is whether it can speak alone; whether the audience would be able to catch the impression it conveys if there were a sudden cessation of speech.

The student has observed in his practice that in making a simple gesture of the hand there are other motions contributing to make it graceful and impressive. He speaks or thinks the words, "I make the assertion!" The fore-arm is half lifted and the hand with loose fingers describes an arc and is flung to the full length of the arm toward the audience, fingers together, palm to the front. As soon as the gesture is made the arm falls of its own weight to the side. He has inclined his body slightly forward in raising the fore-arm, and backward in flinging forth his arm. He has looked steadily, eyes unwavering at his audience as if it were one person; his expression is one of intentness as if duly impressing it with the seriousness of his purpose. Thus with the single gesture of his fore-arm has he made co-ordinated motions with his body and the expression of his face, giving congruity to the primary movement. It is unlikely that he was conscious of these other attitudes, though without them he would have been aware by the mirror that in some way the gesture was ungraceful. A very small thing in attitude may detract from the effectiveness of

a gesture, or add to it. But nothing of the incongruous should ever enter into a gesture, either inconsistency of words and gesture, or of the different attitudes making it up. The proper gesture in the proper place must be known intuitively; the beginner at first, like the child learning to walk, must perseveringly grope about until he has learned as a habit the fitness of things.

The attitude of the head must be as carefully studied as the ease with which one stands upon his feet. If it be held high it describes arrogance; if hanging, diffidence; if the neck be stretched out in front, it depicts the clown or the imbecile; if lolling on either side, indolence. The correct poise for the public speaker is to hold the head erect, chin in, with a straight line from the base of the skull down the spine, but with no appearance of stiffness, however, in the neck. The countenance may depict every degree of thought: anger and resentment may be shown by a lowering of the brows and stiffening of the lips; surprise, by a raising of the brows. The eyes become the soul and passion of the speaker's personal force, now afire, now calm and reminiscent.

The position taken upon one's feet may express much character. The usual position of the public speaker in calm discourse is with the feet close together, the weight of the body resting principally upon one leg, a position described as having a "close" or "narrow base," and expressive of refinement and good mental poise. A position with the feet spread wide apart, on the other hand, is suggestive of awkwardness and solidity, being known as a "wide-base" position. The length of one's step should be regulated, it being neither too long nor too short, but measured to the physical proportions of the speaker.

One never thinks of facial expression or bodily movements in conversational speech, though they are always a sign of the honesty of the speaker, and nothing is said in conversational discourse unless some unconscious attitude accompanies it. The speaker in public does not magnify the attitudes he would feel unconsciously inclined to make if he were speaking in private, but makes them just as naturally as if he did not feel his conspicuous position.

Finally, we wish to impress again upon the

student the necessity for not overacting his part, either as a speaker or as an actor. Let simplicity and unaffectedness inspire every movement.

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(Continued from page 168)

#### **Static.**

*Static* (accent on *stat*; *a* as in *at*) means pertaining to bodies that are at rest; forces in equilibrium.

#### **Subjectivity.**

*Subjectivity* (accent on *sub* and *tiv*) means the state or quality of being subjective (preceding from or taking place within the subject; opposed to objective; as, sensation is subjective, while a perception is an objective experience).

#### **Inexorable.**

*Inexorable* (accent on *ex*) means not to be persuaded by entreaty or prayer; relentless.

#### **Imminent; Immanent.**

*Imminent*; *Immanent* (accent on *im* in both words). *Imminent* means close at hand (impending); *immanent* means indwelling; inherent.

#### **Ex Cathedra.**

*Ex Cathedra* (accent on *cath*) means after the manner of one speaking from a seat or office or a professor's chair; officially or with authority. (*Cathedra* means a bishop's seat or throne in the cathedral or chief church of his diocese.)

#### **Predilection.**

*Predilection* (accent on *lec* [lek]) means predisposition; preference.

#### **Ephemeral.**

*Ephemeral* (ef-em-er-al, accent on *em*) means having a momentary or brief existence.

#### **Discarnate.**

*Discarnate* (accent on *car*) means stripped of flesh.

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#### **Mendelssohn.**

*Mendelssohn* (Men'-d'l-sohn).

#### **Meyerbeer.**

*Meyerbeer* (Meyer'-baer).

#### **Mikado.**

*Mikado* (Mi-kah'-doh).

#### **Offenbach.**

*Offenbach* (Of'-fen-bach).

#### **Parla Valse.**

*Parla Valse* (Pahr'-la Vahls).

#### **Pimpinella.**

*Pimpinella* (Peem-pee-nel'-lah).

# Style and the Use of Words

Continued from September Number

"In regard to the second element of great writings—the element of style—it is almost unnecessary to say a word. It was by the charm of his style that Ruskin first captivated the world, and that charm has grown with the growth of his work. It owes something to Locke and Hooker, and still more to Dr. Johnson; but in its flexibility, vivacity and eloquent grace, it is peculiarly his own, and is surpassed by no dead or living writer of the English language. Its fault is grandiloquence; its virtue is majesty. The long diapason of its antitheses occasionally falls upon the ear with an artificial effect, but even then the ear is not wearied. It is perhaps useless to attempt the definition of style, but a fine style has at least three qualities, without which it cannot be fine; viz., *individuality, truth, and beauty*. It must be individual, or else it is no style at all, but merely so much writing, unnoticeable in the great mass of printed matter with which the world is littered. It must have truth, by which we mean it must use language with a precise appreciation of its niceties of meaning; selecting the plain word if it be the fit word, but never the sonorous word for the mere sake of its sound, if it be the unfit; seeking always the clearest and exactest manner by employing those words which most entirely convey the meaning of the writer. And finally, it must have beauty, by which we mean that in a fine style there will be an exquisite and intimate knowledge of the subtle and intimate knowledge of the subtle modulations of language, so that the sense of beauty is satisfied as well as the sense of truth, and the truth is expressed in the noblest form, and is, as it were clothed in radiance and music.

"There are writers who have one or more of the qualities, but not all; truth but not beauty, beauty but not individuality, individuality but not truth; and by so much they fail to reach the secret of style. A writer of strong individuality will often express himself with truth, but not with beauty; and a writer who has no particular message and no depth of soul, will often attain to such beauty as comes from a sonorous or sug-

gestive use of language, and yet fail to affect us because he is deficient in truth. But to attain a fine style all three of these gifts are needed, and where such a style is reached, a writer passes beyond transient notoriety into the calmer realms of immortal renown. It is therefore no empty compliment to speak of a writer as possessing a great style; it is really equivalent to saying he is a great man, for there is essential truth in the axiom that, *the style is the man*. That Ruskin fulfils these canons of style more completely than any other writer of our time will be evident to any one who is acquainted with his writings."

## From Sesame and Lilies.

"And, therefore, first of all, I tell you earnestly and authoritatively (I *know* I am right in this), you must get into the habit of looking intensely at words, and assuring yourself of their meaning, syllable by syllable—nay, letter by letter. For although it is only by reason of the opposition of letters in the function of signs, to sounds in the function of signs, that the study of books is called 'literature,' and that a man versed in it is called, by the consent of nations, a man of letters instead of a man of books, or of words, you may yet connect with that accidental nomenclature this real fact: that you might read all the books in the British Museum (if you could live long enough), and remain an utterly 'illiterate,' uneducated person; but that if you read ten pages of a good book, letter by letter, that is to say, with real accuracy—you are forevermore in some measure an educated person. The entire difference between education and non-education (as regards the merely intellectual part of it) consists in this *accuracy*.

"A well-educated gentleman may not know many languages—may not be able to speak any but his own—may have read very few books. But whatever language he knows, he knows precisely; whatever word he pronounces, he pronounces rightly; above all, he is learned in the *peerage* of words; knows the words of true descent and ancient blood, at a glance, from words of modern canaille; remembers all their ances-

try, their intermarriages, distant relationships, and the extent to which they were admitted, and offices they held, among the national noblesse of words at any time, and in any country. But an uneducated person may know by memory many languages, and talk them all, and yet truly know not a word of any—not a word even of his own. An ordinarily clever and sensible seaman will be able to make his way ashore at most ports, yet he has only to speak a sentence of any language to be known for an illiterate person; so also the accent, or turn of expression of a single sentence, will at once mark a scholar. And this is so strongly felt, so conclusively admitted, by educated persons, that a false accent or a mistaken syllable is enough, in the parliament of any civilized nation, to assign to a man a certain degree of inferior standing forever.

"And this is right; but it is a pity that the accuracy insisted on is not greater, and required to a serious purpose. It is right that a false Latin quantity should excite a smile in the House of Commons; but it is wrong that a false English *meaning* should *not* excite a frown there. Let the accent of words be watched, and closely; let their meaning be watched more closely still, and fewer will do the work. A few words well chosen, and distinguished, will do work that a thousand cannot, when every one is acting, equivocally, in the function of another. Yes; and words if they are not watched, will do deadly work sometimes.

"Now, in order to deal with words rightly, this is the habit you must form. Nearly every word in your language has been first a word of some other language—of Saxon, German, French, Latin, or Greek (not to speak of Eastern and primitive dialects). And many words have been all these—that is to say have been Greek first, Latin next, French or German next, and English last; undergoing a certain change of sense and use on the lips of each nation, but retaining a deep vital meaning, which all good scholars feel in employing them, even at this day. If you do not know the Greek alphabet, learn it; young or old—girl or boy—whoever you may be, if you think of reading seriously (which of course implies that you have some leisure at command), learn your Greek alphabet; then get good dictionaries of all these languages, and

whenever you are in doubt about a word hunt it down patiently. Read Max Muller's lectures thoroughly to begin with; and after that, never let a word escape you that looks suspicious. It is severe work; but you will find it, even at first, interesting, and at last endlessly amusing. And the general gain to your character, in power and precision will be quite incalculable."

(Concluded)

### **Appreciations of the Correct English Correspondence School.**

Chicago, Ill.

Josephine Turck Baker:

Director CORRECT ENGLISH CORRESPONDENCE SCHOOL:

My Dear Mrs. Baker:

In the last number of CORRECT ENGLISH, I saw an extract taken from one of my letters, wherein I expressed by appreciation for your work, as effected through the CORRECT ENGLISH CORRESPONDENCE SCHOOL."

Anything that I can say in favor of this course is but a small return for what it has done for me; its good influence is noticable in all my work.

Kindly use my name and address hereafter, since I am proud that I was once affiliated with a school that stands for thoroughness; a school that maintains so high a standard of my mother tongue.

Respectfully,

CLARA EEYSEN BACH.

### **An Appreciation.**

Josephine Turck Baker,

Director, CORRECT ENGLISH CORRESPONDENCE SCHOOL.

My Dear Mrs. Baker:

You may print anything I may write to you concerning your not-to-be extolled enough CORRECT ENGLISH course, whenever you care to do so. I have found satisfaction in every lesson. With me it is of course *Non Plus Ultra*.

Thanking you again for being given the opportunity to take up the study with you, I am

RALPH H. KASPER.

**Puccini.**

*Piccini* (Poo-chee'-nee).

**Reichardt.**

*Reichardt* (Ryke'-ardt).

# Helps for the Teacher

## London Is Situated East of Windsor.

*Situated* is virtually a participial adjective, used as the complement in the sentence, "London is situated east of Windsor;" *is* being a mere copula. The construction has the appearance of a passive form. It might be well in presenting this to your pupils not to endeavor to distinguish between passive forms and complementary forms.

## Whom Do You Wish to See?

The constructions cited by you are correct. Thus, "*Whom* do you wish to see?" (*You* do wish to see *whom*); *you* is the subject; *do wish* is the verb; to *see whom*, infinitive noun phrase used as object of *do wish*; *whom* is object of *to see*.

Sentence No. 2.—*Whom* is the object of *do like*; sentence No. 3: *whom* is object of the preposition *to*.

In the construction, "It is who you say," there is an ellipsis of the words, "that it is." *Who* is the complement of the second verb *is*. The complement of the first *is* is the noun clause, "Who you say that it is." Compare with "It is who you think it is."

I thank you for your interest in CORRECT ENGLISH and for your kind words.

## Adverbial Phrases Distinguished from Adjective Phrases.

(1) A phrase is used as an *adverbial adjunct*, or *modifier*, when it has the same office in a sentence as an adverb; that is, when it modifies a verb, an adjective, or an adverb.

A phrase is used as an *adjective modifier* when its office in a sentence is that of an adjective, either to qualify or to limit a noun.

When there is doubt, as in the sentence you quote, as to whether a phrase is an adverbial or an adjective modifier, the method of determining its construction is by an analysis of the sentence.

Simplifying the sentence quoted, we have, "They sang on, smiting the hearts of men with sweetest wounds."

If the phrase "*with sweetest wounds*" is a modifier of *hearts*, it must qualify or limit it in

the manner of an adjective. The meaning very evidently is not "They smite the hearts that have the sweetest wounds," therefore, the phrase does not qualify *hearts*. Neither can it limit it, for it neither restricts nor defines its meaning as to quantity or number.

The meaning of the sentence, then, is obviously, "They sang on, smiting with sweetest wounds the hearts of men."

"Smiting" is a participle used as a verbal adjective. Since a participle is a word that is formed from a verb, it may be modified by an adverb, or by an adverbial phrase, in the manner of a verb proper. It may be modified, therefore, by a word or a phrase expressing *place, time, number, manner*, etc. "With sweetest wounds" expresses *manner*, and modifies *smiting*.

(2) *On* is an adverb modifying *sang*.

## Do Something Worth Living For.

Chicago, Ill.

EDITOR CORRECT ENGLISH:

In your grammar entitled "Correct English—How to use it" is given a compound sentence, one of the clauses which is, "Do something worth living for." Will you kindly analyze this sentence word for word, advising especially what the word *for* modifies, and, if it is a preposition, what its object is?

I am a subscriber of your magazine, CORRECT ENGLISH: HOW TO USE IT and a number of young ladies recently organized an English class, taking up the study of your grammar. A discussion has arisen regarding the sentence mentioned, hence my request. A SUBSCRIBER.

Answer.—The subject of the sentence is *you* understood; *do* is the predicate; *something* is the object of *do*; *worth* is an adjective used as the predicate complement of *is* understood, there being an ellipsis of *that is*.

*Living* is a *gerund*, a *verbal noun*. In its verbal capacity, it incorporates the preposition *for*, forming with it a verb phrase. Since the preposition *for* is not followed by a *noun*, it has the function of an *adverb*, and can therefore be incorporated with the verbal part of the gerund. (For incorporation of a preposition with a verb,

see CORRECT ENGLISH: A COMPLETE GRAMMAR, paragraph 117.) In the sentence, "He was laughed at by James," *at* is regarded, for the time being, as a part of the verb.)

In its capacity as a *noun*, *living* is the object of an elliptical preposition. The elliptical preposition is *by*, a word capable of liberal interpretation to express the ellipsis of a thought. The construction is a parallelism of the sentence, "The watch is worth five dollars," or, "The fish weighs five pounds." (See Grammar, page 64. Also, page 63, paragraph 118, note.)

"By living for" is an adverbial phrase modifying the predicate *is* understood, and the predicate complement *worth*. (See Grammar, page 64, notes.) The verb *to be* of itself does not take a modifier.

### **They Love Each Other.**

Charleston, W. Va.

EDITOR CORRECT ENGLISH:

1. Will you kindly explain in the next number of your magazine, the construction of "each" in the sentence, "They love each other"?

2. Is it wrong to say, "They each contributed five dollars"?

3. Is there any exception to the rule that "words in apposition with other words must agree in gender, person, number and case, with the words which they explain"?

We enjoy reading CORRECT ENGLISH and we find it very helpful in our study of English.

A SUBSCRIBER.

Answer.—1. *Each* is combined with *other* in your sentence to form a compound indefinite pronoun. (See CORRECT ENGLISH: A COMPLETE GRAMMAR, page 49.)

2. Your sentence is correct. *Each* is used as a distributive adjective, modifying *they*.

3. Appositional nouns always agree in *gender* and *case* with the words which they explain, but do not always agree in *person* and *number*. For example, in the sentence, "I, John Smith, spoke," the subject *I* is in the first person, while the appositional noun *John Smith* is in the third person.

In the following sentence, the subject is plural, while the pronoun in apposition is singular:

"To be the leader of the human race in the career of improvement, to found on the ruins of

ancient intellectual dynasties a more prosperous empire, to be revered by the latest generations as the most illustrious of the benefactors of mankind, all *this* was within Bacon's reach."

I thank you for your appreciative words.

EDITOR CORRECT ENGLISH:

The following sentences have been submitted to me with inquiries as to the mode of the verbs, and I should like to have your opinion on them in the next issue of CORRECT ENGLISH.

1. "Will you kindly ascertain whether or not freight was paid on this particular lot, and if it *was*, kindly send us a copy of receipted freight bill."

2. "I don't know the gentleman to whom they were talking, but if it *was* Mr. Morris, then you will no doubt receive a severe reprimand."

3. "I don't know the gentleman to whom you were talking, but I will say this much, that if it *were* Mr. Morris, you would," etc.

I notice that many of the late books and magazines do not observe the subjunctive form of the verb. Is there any authority for using *was* in any one of the three sentences?

A TEACHER.

Answer.—1. *Was* is required, the context showing that the writer assumes that the freight was paid.

2. *Was* may be used on the ground that the speaker assumes for the time being that the gentleman in question was Mr. Morris. Even if the subjunctive mode were required in this sentence, *were* would not be correct, for the reason that past tense is not indicated by *were*, but by *had been*. In other words, *was* indicates the present subjunctive time; *had been*, the past subjunctive time; thus, we say "If the book were in the library [but it isn't] you should have it." In both your sentences, you will notice that the time is past; in consequence, *had been* and not *were* would be required were the mode actually subjunctive; but, as indicated, the context points toward the statements as used indicatively and not subjunctively.

### **Capitalization of Headings.**

Everly, Iowa.

EDITOR CORRECT ENGLISH:

In your next issue please give a rule for capitalizing headings.

SUBSCRIBER.

Answer.—CORRECT ENGLISH: A COMPLETE GRAMMAR, p. 106, gives the following:

6. Use capitals to begin the important words in the title of a book or in the subject of any other composition.

I have finished reading "Romola" by George Eliot.

Note. Headings of essays and chapters should be in capitals; as, Chapter 1, Article 11, Letter Writing and Punctuation.

When the titles of books and essays are quoted, the nouns, pronouns, adjectives, verbs, and adverbs should begin with capitals, while the prepositions and conjunctions should begin with small letters. The article (the, a, an) begins with a capital only when it is used as the initial word in the title.

Locke's "Essay on the Human Understanding."

I will lend you my book, "How to Enjoy Pictures."

His essay was entitled, "How to Speak and Write Correctly."

I have just finished reading "The Game" by Jack London.

(*The* is capitalized.)

I saw the article in the New York Sun.

(*The* is not capitalized.)

### The Semicolon.

#### EDITOR CORRECT ENGLISH:

Kindly explain the use of the semicolon and the colon as employed in the following eleven examples. In the sixth example, why is *How* capitalized? In the last example the past of the verb *go* is used in a sentence setting forth a possible future action. It is good usage; but can it be squared with strict grammar? How does it differ from, "if I should go," or "were I to go."

1. "That's the boat that drowned Whistling Jimmie," cried the captain; "let's see the glass."

2. "I would not romance, if I were you," replied the doctor; "you will find, I fear a very grovelling commonplace reality."

3. "There is no one but Mackillar here," said Mr. Henry; "he is my friend."

4. "I believe in you," he said to Florizel, as soon as they were alone; "but are you sure of your friend?"

Robert Louis Stevenson.

5. "Yes," said Coleville; "only I should want a good while to say it."

6. "Go before, Effie," she said; and she

added to Coleville, "How very Florentine all this is!"

W. D. Howells.

7. "I care nothing for Gardencourt," said Lord Warburton; "I care only for you."

8. "I must leave you now," said Isabel; and she opened the door, and passed into the other room.

Henry James.

9. "Oh, of course," said Lady DeCorcy; "that is, I have no doubt she does."

10. "As to his private expenditure, you meant" said the doctor. "No; not exactly that: though of course he must be careful as to that, too; that's of course."

11. "That's Apjohn," said he: "don't you know Mr. Apjohn, the attorney from Barchester?"

12. "If I *went* again to Seville, I should try to visit them....."

SUBSCRIBER.

Note.—In groping for a plausible reason for the above uses of the semicolon, I have thought it might be explained, or considered in this way: Take any one of the above examples, and eliminate the *aside*—take the eighth; it would read like this: "I must leave you now;" and she opened the door...." The sentence has unity. Again, in the seventh: "I care nothing for Gardencourt; I care only for you." But this is only guess work.

Answer.—1, 2, 3. The semicolon is required in accordance with the following rule: The parts of a compound sentence not closely related are separated by a semicolon. (The connection is so remote as almost to demand a period; but, the semicolon is not incorrect as it is occasionally employed instead of the period where the demands of the semicolon merge into those of the period).

4, 5, 6. Semicolon is required as the parts are not sufficiently remote as to require a period, and too remote to admit of a comma. (How should not be capitalized.)

7. Either the semicolon or the period is correct.

8. Correct; the parts are not sufficiently connected to require the comma, and too closely connected to admit of a period.

# Correct English for the Beginner and the Foreigner

Note:—The initial article in this series began in January, 1911

## The Adverb.

Adverbs are classified as follows:

Adverbs of place; as, *where, whence, whither.*

Adverbs of time; as *when, now, yesterday, by and by.*

Adverbs of number; as, *once, twice, first, secondly.*

Adverbs of manner; as, *well, aloud, rapidly, sweetly.*

Adverbs of degree; as, *very, too, almost much, more.*

Adverbs of cause and effect; as, *therefore, wherefore, thus.*

Adverbs of assertion and denial; as, *yes, no, not.*

Adverbs, like adjectives, may be compared, thus; (1) by the use of *more* and *most*; (2) as, *eagerly, more eagerly, most eagerly*, by the use of *er* and *est*; as, *early, earlier, earliest.*

Some adverbs are compared irregularly; thus: *ill, worse, worst.*

Note.—Adverbs modify, or relate to, verbs, first as adjectives modify, or relate to, nouns. (For use of adjectives or adverbs after the verb, see January and February, 1912.)

### Position of the Adverbial Modifier.

General Rule.—An adverbial modifier should be placed as near as possible to the word that it modifies.

Rule 1. An adverb that modifies an intransitive verb usually follows the verb; thus:

"The teacher spoke *harshly*."

"The boy ran *fast*."

Note.—A few adverbs of time generally precede the verb; as, "I *frequently* go East, but I *seldom* stay more than a week at a time," and "I have *never* been abroad."

Rule 2. An adverb that modifies a transitive verb usually precedes it, in order not to come between the verb and its object. When, however, the sentence is short, the adverb frequently follows the verb; thus:

"He *willingly* gave her all the money that he had."

"She *gladly* accompanied him to the city."

"I read the letter *carefully*."

"She uttered the words *slowly*."

Rule 3. When the tense of a transitive verb is compound, the adverb follows the first auxiliary if the verb is in the active voice, and immediately precedes the principal verb if the verb is in the passive voice; thus:

### Active Voice.

"The boy has *always* obeyed his father."

"He will *certainly* have finished it before you arrive."

### Passive Voice.

"The difficulty can be *easily* adjusted."

"The house can be *quickly* built."

Note.—When the object of a transitive verb is short, the adverb is sometimes placed after the object; as, "I studied my lessons *carefully*." Again, when the object is modified by a phrase or a clause, the adverbial modifier, if a phrase, is placed immediately after the verb; as, "He studied, *for several hours*, the lessons that I gave him."

Rule 4. When an adverb of time and an adverb of place modify the same verb, the adverb of time is placed first, and that of manner or place, second, thus:

"I *usually* walk very *fast*."

"I *often* visit *here*."

Note.—When an adverb of place and one of manner are both used with an adverb of time, the adverb of time has precedence over that of place, and the adverb of place have precedence over that of manner; this is especially true of adverbial phrases, which are subject to the same rules as simple adverbs; thus: "He died *on November 1st, in New York, of pneumonia*."

Rule 5. Adverbial clauses of time, place, or manner usually precede both the subject and the verb. These are called *transposed* clauses; thus:

"*When I go to Europe*, I shall be gone a year."

"*In many places where we traveled*, we were unable to get drinking water."

Note.—When two or more phrases or clauses modify the same verb, one may be placed before,

and one after the verb; thus: "*After several attempts*, he succeeded, *with great difficulty*, in quieting the audience."

### The Preposition.

A preposition is a word that expresses the relation between the noun or pronoun which always follows it, and some preceding word, which may be a verb, an adjective, a noun or a pronoun.

(a) Many words that are used as prepositions, are used also as adverbs; but the distinguishing characteristic of the preposition is that it is always followed by either a noun or a pronoun (or the equivalent of a noun), which is in the objective case, while an adverb is not.

Ex.—"They went *aboard* the boat" (preposition). "They all went *aboard* (adverb). "She went *about* the house" (preposition). "She is able to be *about*" (adverb).

The following is a partial list of the most important prepositions: about, above, across, after, against, along, among or amongst, amid or amidst, at, behind, before, below, besides, between, beyond, for, in, into, near, of, off, on, over, round, through, toward, towards, to, up, upon, under, unto, without, within.

"I have *recently* been noticing errors of this kind." (Active voice.)

"I have been *recently* appointed president." (Passive voice.)

"I have *recently* been to see her," or

"I have been to see her *recently*."

"I have *recently* been to see her on business."

"I have not been to see her *recently*."

("I have *recently* not been" is incorrect. "I have not *recently* been" may be used.)

"I *recently* saw her on Broadway."

"I *recently* purchased a gown at Mandel's."

"I purchased a gown *recently* at Mandel's."

"It could have been more easily remedied."

(*Remedied* is in passive voice. See rule given above.)

"You have *never* come to see me."

"Do you *ever* see her?"

"Will it *ever* be done?"

Rule.—*Only* must be placed as near as possible to the word, phrase or clause that it modifies.

"This can be sent *only* by express."

"I know *only* that he can not come."

"I *only* saw her; I did not speak to her."

"I saw *only* him. I did not see his sister."

"It was *officially* announced."

"It is *soon* to be established."

"He has *temporarily* deserted his post."

"Arrangements were *also* made at the time for his sister."

"They have *already* achieved great results."

### Very Much and Very.

Specific Rule.—*Very* cannot directly modify a verb, and, hence not its past participle.

"I am *delighted* (or *very much delighted*) to meet you." (Not *very delighted*.)

"I am *pleased* (or *very much pleased*) to meet you." (Not *very pleased*.)

"I am *disappointed* (or *very much disappointed*) that he cannot come." (Not *very disappointed*.)

"I am *distressed* (or *very much distressed*) at the sad news." (Not *very distressed*.)

"I shall be *obliged* (or *very much obliged*) to you if you will go." (Not *very obliged*.)

"He will be *pleased* (or *very much pleased*) to come. (Not *very pleased*.)

'Is this the face that launched a thousand ships,

**Reitz.**

*Reitz* (Rights).

**Ritournelle.**

*Ritournelle* (Ree-toor-nell').

**Sassoli.**

*Sassoli* (Sass'-oh-li).

**Schumann-Heink.**

*Schumann-Heink* (Shoo'-mahn-Hynk').

**Stephanie.**

*Stephanie* (Stef-ahn'-ee).

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# The Correct English Correspondence School

Offers You an Opportunity to Perfect Yourself in English, by a Study of Its Correspondence Course, in Your Own Home

The purpose of this course is to teach you how to use correct English,—to know when your diction is correct, when it is incorrect, and why.

Too much stress cannot be laid upon the importance of using correct English, for to employ words in their right sense stamps the speaker or the writer as cultured, just as correct manners show that the person who has them is well bred and is accustomed to the refining influence of good society.

Much has been written upon the importance of reading the works of the best authors as a means of acquiring an understanding of what constitutes correct diction; but it is as impossible to learn how to speak and write correctly by merely *reading* the works of great writers as it is for one to learn how to paint fine pictures by looking at the masterpieces of great painters.

Before one can attain to an art, one must first understand, not only the rules and principles of that art, but also their proper application. By reading models of correct English, one can, in time, learn to discern a work that has literary value from one that has none, in the same way that one can discriminate between a fine painting and an inferior one; but it is impossible to learn to write correctly any more than to paint artistically, unless one understands exactly *how*, *when*, and *where* to apply rules. By a study of English, as given in this course, one can learn first, the rules and principles of grammar, and secondly, how, when, and where to apply them.

## Sensible English Training.

Sensible training in any branch is necessarily practical training,—the kind that enables the student to put into use the knowledge that he has acquired. As applied to English instruction, sensible training is the kind of training that fits the student for the exactions of his future career, whether business, professional, or social. While the requirements of a business career differ in many essentials from those of a social career, the fundamental basis of study in each is the same,—namely, a working

knowledge of the essentials of grammar and of the practical application of its rules and principles as required in speaking and in writing.

## Why Study Grammar?

It is impossible for one to acquire a complete mastery over correct forms of diction without a thorough knowledge of the grammar of the language. It is not sufficient that a construction shall sound correct; the writer or the speaker who would be correct in his diction must absolutely know whether the form is correct and the reason why it is, or is not, as the case may be. That which one is accustomed to hear sounds correct to the unthinking person; "I meant to *have written*," "I hoped to *have come*," "I intended to *have gone*," are as musical to the ear of the cultured, as are "He *ain't*," "It *don't*" and "He *done* it" to the ears of the illiterate. Thus all the following incorrect expressions would sound correct to the person accustomed to use them:

"I should have been delighted to *have gone*;"  
"I should have been glad to *have seen him*;"  
"I meant to *have written*;" "I intended to *have gone*;"  
"Your statement can be easily *proven*;"  
"I shall go *providing* I can leave some one in charge of my business;"  
"He is very well *posted* on this subject;" "I *loaned* him five hundred dollars;"  
"I wrote him *relative* to the matter;" "I know a *party* who will make you the loan;"  
"I am *through* with my work for the day;" "This is not to be *compared* to that;"  
"I do not *propose* to be imposed on;" "What *transpired* in my absence?"  
"He worked *good* today;" "I am *afraid* that I cannot go;" "I *expect* that you had better go East."

As indicated, these expressions sound grammatical to the ear accustomed to hear them, and yet each contains an error, the correct forms being: "I should have been delighted to *go*;" "I should have been glad to *see him*;" "I meant to *write*;" "I *intended* to *go*;" "Your statement can be easily *proved*;" "I shall go *provided* I can leave some one in charge of my office;" "He is well *informed* on this subject;" "I *lent* him five hundred dollars;" "I wrote him *relatively* to the matter;" "I *know a person*

who will make the loan;" "I have *finished* my work for the day;" "This is not to be *compared with* that;" "I do not *intend* to be imposed on;" "What *happened* in my absence?" "He worked *well* today;" "I *fear* that I cannot go;" "I *presume* that you had better go East."

Learning to speak by ear is like learning music by ear—or like learning any other branch that can be scientifically taught; the knowledge that one acquires is superficial, and cannot be compared advantageously with that systematic study of rules and principles which serves as a criterion of examination by which all data may be measured.

To learn any subject thoroughly one must study its rules and principles; but rules and principles avail little without an understanding of their practical application. Our youth throughout the English-speaking world all study grammar—that word which brings a shudder to the average boy and girl. Rules and principles are taught *ad infinitum*, but it is their practical application, as required in conversation and in letter-writing, that is frequently lacking in the English training of the pupil. The question then arises, How, then, can the student learn to apply those rules and principles? The answer to this is, By actually writing letters and conversations himself. We all know what we have once written is apt to become our possession. We do not easily forget what we have penned in black and white, especially if we ourselves have wielded the pen—and that, too, many times, in exemplifying the same rule. In our present school system, so efficacious is regarded the teaching by means of pen pictures, that pupils are required to write from memory that which their teachers have written on the blackboard, and which they, the pupils, have read *but once*.

In this method of instruction, the student learns first the parts of speech and the special functions of each. He then studies all the rules that pertain to the concord of these parts in their relation to one another. Important rules and principles are illustrated by models of diction from the great writers of modern prose, in which are embodied all the points involved. This is then supplemented by exercises in which the pupil writes sentences, letters, and conversations, and in which he exemplifies over and over again all the rules and principles.

For example, the pupil learns the rule: The noun or pronoun after the verb *to be* is in the same case as the noun or pronoun before the verb *to be*, then is required to write sentences and exercises exemplifying all the various phases of this rule, and in this way he learns why "It is *I*" "It is *they*," are correct, and why "I supposed it to be *she*," and "I supposed it to be *he*," are incorrect. He learns that if the noun or pronoun after the verb *to be* is in the same case as the noun or pronoun before the verb *to be*, then he must determine at once the case of the noun or pronoun before the verb *to be*. Thus, in the sentence, "It is *I*," the nominative form *I* is correct, because *it* is nominative. He knows that *it* is nominative, because it is the subject of the verb *is*. In the sentence, "I supposed it to be *him*," he learns that *him* is correct, for the reason that *it*, as the subject of a verb in the infinitive mode, is objective.

Now, if the student learns this rule thoroughly and then follows it with practical drills and exercises in which the correct forms are used over and over again, he will not be likely to err by saying: "It is *me*," "It is *him*," "It is *her*," nor on the other hand "I supposed it to be *he*," or "*she*," instead of: "It was *he*," "It is *she*," "I supposed it to be *him*," "I supposed it to be *her*."

A thorough understanding of rules enables the student to determine when his diction is correct or incorrect, and why. The practical drills and exercises serve to fix the rule in his mind, and, furthermore, to give him just the kind of practice needed to establish the habit of *using* the form required. This method of study is not only highly instructive, but also extremely fascinating even to the most disinterested pupil; for he will have found the royal road that leads to a full understanding of English grammar, together with the practical application of its rules and principles to his daily needs, both in social and in business usage.

These lesson papers, and the text books, were prepared by Josephine Turck Baker, and have been in successful and continuous use with students of the school for several years. They have helped all who have taken up the study in the earnest desire to become proficient in the use of Correct English.

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# Correct English

## How to Use It

Edited by JOSEPHINE TURCK BAKER

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### "The World Does Not Require So Much to Be Informed As to Be Reminded"

#### Omission Of Subject.

That women are not logical is one of the recognized conventions of social life. It is one of these *understandings*, we might say, often enough referred to, if rarely stated definitely, *made the foundation of allusion or hint* if not so often uttered outright.—*Edward Hale in Women and Logic*, "North American Review," August, 1913, p. 207.

Note.—The subject *that* with the auxiliary verb *are* is required to complete the sense; thus:—"It is one of those understandings *that are* made the foundation of allusion, or hint," etc. While *that* may be omitted, when required as an object or as a subordinate conjunction, its presence is imperative when required as a subject, this because, being a vital part of the construction, its presence is required in order to make the sense immediately obvious. See CORRECT ENGLISH; A COMPLETE GRAMMAR, p. 142. See also Midsummer number of CORRECT ENGLISH for full discussion, under "Helps For The Writer."

#### Participle Without a Subject.

"*Arranging* these remains of prehistoric man in order of age, the Java *man* would occupy first place at not less than a million years' antiquity.—*Frederick Arthur Hodge* in the "North American Review," August, 1913.

Note.—The participle "*arranging*" requires a pronominal or a subject reference. Inasmuch as it does not refer to *man*, man not doing the arranging—a.....subject must be introduced; as, "*Arranging* these remains, we find that the Java man," etc. (Or "If we arrange," etc.)

#### But What For But That.

The place of dramatics in the high-school program is the next logical consideration, being, as it is, but an emanation and enlargement of the modern spirit of festival celebration. Dramatics have now a recognized place in high-school work. Not a school *but what* offers to the admiring public some amateur production during the school year.—*J. Milnor Dore*, Head of the English Department, High School, Trenton, N. J., in "Education," September, 1913.

Note.—"But *that*," not "but *what*" is the required form; "but *what*" being correctly used only when the meaning is "but *that which*"; as, "I have none *but what* has been given me, meaning *but that which*." See THE CORRECT WORD, *But that and But What*, p. 29.

#### Older for Elder.

When eight or nine years of age, she made some lovely paper dolls with their many different, dainty dresses, hats with feathers, and parasols made of the circular lace paper which the *older* sister had given her.—*Annie Coolidge*, Pres. Froebel School of Kindergarten, Normal Classes, Boston, Mass., in "Education," September, 1913.

Note.—*Elder*, not *older*, is properly used when referring to the members of the same family. See *Ibid* p. 56, *Elder*, *Eldest*; *Older*, *Oldest*.

# Your Everyday Vocabulary—How to Enlarge It

THE GOLDEN RULE IN SPOKEN OR WRITTEN LANGUAGE.—USE THE WORD—  
ANGLO-SAXON OR LATIN DERIVATIVE—THAT WILL  
BEST EXPRESS YOUR MEANING

There is no reason why the speaker should not have the same comprehensive vocabulary as the writer. Choose words as you would your clothes, selecting some for their beauty, others for their richness, others for their general utility, always keeping in mind that, like one's garments, the words should be appropriate to the occasion. (From *How Can I Increase My Vocabulary?*)

## COMPLETE ALPHABETICAL LIST

Note—The initial article in this series began in January, 1911 \*

### Eradicate.

*Eradicate* (accent on *rad*) means to pull up by the roots; as, the evil must be *eradicated*.

### Eremite.

*Eremite* (er-e-mite; accent on *er*) means a hermit.

Thou spirit, who led'st this glorious *cremite*  
Into the desert, his victorious field.—*Milton*.

### Eremitic.

*Eremitic* (accent on *mit*) means hermit-like in character; living in solitude; as, an *eremitic* instinct.

### Erethic.

*Erethic* (e-reth-ik; accent on *reth*; *e* as in *met*) means restless, excitable. [Rare.]

My mental make-up is \* \* \* *erethic* in quality.—*Am. Jour. Psychol.*  
meaning therefore.

### Ergo.

*Ergo* (er-go; accent on *er*) is a conjunction

*Ergo* since the Post Impressionists have provoked a vast amount of scornful wrath, they are necessarily great men.—*Royal Cortissey*.

### Ergotism.

*Ergotism* (er-got-izm; accent on *er*) means logical reasoning; ratiocination.

The ratiocination or *ergotism* of the logician is \* \* \* little used by the ordinary mind.  
—*F. L. Ward*.

### Eristic.

*Eristic* (e-ris-tik; accent on *ris*; *e* as in *met*) means disputatious, controversial; as, an *eristic* style of argument.

\*Your Correct Vocabulary, A to D, now in Book Form.

### Erode.

*Erode* (e-rod; accent on *rod*; *e* as in *meet*) means to gnaw, to eat into or away.

"This picture shows the gulch *eroded* in accumulation of volcanic ashes."

### Erosion.

*Erosion* (accent on *ro*) means wearing away by any means.

\* \* \* a point traceable by a long line of discolored water, stained with the *erosion* of the mountains and plains far up the Missouri.—

*Hough*.

### Erotic.

*Erotic* (accent on *rot*; *e* as in *met*) means treating of love, amorous; as, an *erotic* poem.

### Errant.

*Errant* (er-ant; accent on *er*) means:

1. Wandering; roving.

Anonymous Night seeking for a symbol could have found none better than this *errant* figure, to express its hidden longings, the fluttering, unseen rushes of its dark wings, and all its secret passion of revolt against its own anonymity.—

*John Galsworthy*.

2. Deviating, erring.

### Errantry.

*Errantry* (accent on *er*) means a wandering, specially in search of adventure.

He made no capital out of *errantry*, his temperament being far too like his red-gold hair, which people compared to flames, consuming all before them.—*John Galsworthy*.

**Erratic.**

*Erratic* (accent on *rat*) means moving; roving; eccentric.

The singular myth of a Chopin decadent, weary, *erratic*, mournful, hysterical, at odds with fate, was completely dissipated; and we perceived, instead, \* \* \* the strong soul that had dared to look on life as it is, and had found beauty everywhere.—*Arnold Bennett*.

**Erratum.**

(Pl. *errata*.)

*Erratum* (e-ra-tum; accent on *ra*; *e* as in *met*; *a* as in *fate*) means an error in writing or printing.

A single *erratum* may knock out the brains of a whole passage.—*Cowper*.

**Erubescet.**

*Erubescet* (er-oo-bes-cent; accent on *bes*; *oo* as in *mood*) means growing red; specifically blushing.

"The rosy *erubescet* morn."

**Eruption.**

*Eruption* (e-ruk-ta-shon; accent on *ta*; *e* as in *meet*) means a violent bursting forth.

"The *eruption* of boiling water from the earth forms a geyser."

**Erudite.**

*Erudite* (er-oo-dite; accent on *er*; *oo* as *o* in *mood*) means learned; deeply read.

"And now comes the *erudite* professor to scare us with the bogie of centralization."

*Erudite* (noun) means a learned person.

**Erudition.**

*Erudition* (er-oo-dish-un; accent on *dish*; *oo* as *o* in *move*) means knowledge gained by study.

There is a superfluity of *erudition* in his novels that verges upon pedantry, because it is sometimes paraded with an appearance of ostentation and is introduced in season and out of season.—*Edinburgh Review*.

**Erythrean.**

*Erythrean* (er-i-three-an; accent on *three*) means of a red color; as, *erythrean* rocks.

**Escalade.**

*Escalade* (es-ka-lade; accent on *lade*) means a mounting by ladders.

"She decorated it with the usual cadenzas, trills, runs, and staccato *escalades*, and was duly made to repeat it, per the traditions having to do with the song."

**Escapade.**

*Escapade* (accent on *pade*) means a foolish or reckless adventure.

\* \* \* gay little *escapades* when they would run away for an hour, drifting down the river or wandering in the woods.—*Anne Sedgwick*.

**Eschew.**

*Eschew* (accent on *chew*) means to shun, to avoid.

"Let our orators at least try to observe Lincoln's birthday anniversary by *eschewing* clap-trap and putting away childish things."

**Esclandre.**

*Esclandre* (es-kian-der; accent on *kian*) means disturbance; a cause for scandal; a scene.

"He saw that if he would avoid *esclandre*, he must go at once."

**Esculent.**

*Esculent* (es-ku-lent; accent on *es*) means edible; fit for food; as, *esculent* herbs.

**Esoteric.**

*Esoteric* (es-o-ter-ik; accent on *ter*) means literally, inner, hence, profound.

The term originally applied to certain writings of Aristotle of a scientific, as opposed to a popular character; and afterwards to the secret teachings of Pythagoras, hence, in general, *secret*; intended to be communicated only to the initiated; profound.

"The religion of Egypt perished from being kept away from the people, as an *esoteric* system."

**Esoterics.**

*Esoterics* (accent on *ter*) means occult science, mysterious doctrine.

**Espalier.**

*Espalier* (accent on *pal*) means a trelliswork of various forms on which the branches of fruit-trees or bushes are extended to secure for the plant freer circulation of air and better exposure to the sun. To protect by an *espalier*.

Carry back your mind to some little Dutch town with its canals bordered by giant *espaliere*d lime-trees and little red houses, gleaming with mirrors and brass.—*Macterlinck*.

**Espial.**

*Espial* (accent on *pi*) means scrutiny; spying. Screened from *espial* by the jutting cape.—

*Byron*.

# Queries and Answers

Selected from the Editor's Daily Mail

## Evade and Lie.

St. Helena, Calif.

To *evade* the truth and to *lie* are two separate things. To *evade* means to elude in any way, as by dexterity, strategem, etc.; to *baffle* or *foil*. When one *evades* the truth, one tries to attract attention *away* from a particular line of thought about which one does not care to have the truth revealed, but this does not mean that a false impression has been made.

To *lie* means to give a false impression, consciously or unconsciously.

## Teaspoonfuls.

Wakefield, Nebr.

EDITOR CORRECT ENGLISH:

In directing a dose of medicine, which of the following is correct; "Take two *teaspoonful* after each meal," or "Take two *teaspoonfuls* after each meal?"

Answer.—"Take two *teaspoonfuls*," etc., is required. When one teaspoon, filled several times is meant, *teaspoonfuls* is correct; when separate spoons are meant, "*teaspoons full*" is correct, and is written as two words.

SEE THE CORRECT WORD.

## In That and Inasmuch.

EDITOR CORRECT ENGLISH:

Please let me know which construction is correct in the underlined word or words:

"Last March the above party purchased 24 qts. of Snow White Neals Enamel. The same did not give satisfaction *in that* the goods when applied pulled like rubber and dried with a semi-gloss."

"Last March the above party purchased 24 qts. of Snow White Neals Enamel. The same did not give satisfaction *inasmuch* as the goods when applied pulled like rubber and dried with a semi-gloss."

One of the young men in the office gets "Correct English" every month and insists that he is right while another positively says *he* is correct.

Answer.—Both *in that* and *inasmuch* may be used with equal propriety.

The use of *same* in the sense of *it* is not in accordance with the best business usage. Again, *person* and not *party* is the required word.

## Part and Portion.

Carnegie, Pa.

EDITOR CORRECT ENGLISH:

Is the following correct:

"If in any gaseous *portion* of a mine, certain regulations must be carried out"?

Answer.—In nice usage, *part* is the correct form as it is especially used to indicate a section or division; *portion* means an allotment. See THE CORRECT WORD, p. 129.

## Whether or Not.

Minneapolis, Minn.

The use of "or not" is not obligatory in the sentence "Kindly inform us whether her services were satisfactory." You will be interested in the complete exposition of "whether or not" in THE CORRECT WORD, see pages 195-196.

## Loan and Lend.

The rulings in CORRECT ENGLISH on the restrictive use of the word "loan" as a noun are in accordance with those given in Century and Standard; as "I will *lend* you my umbrella," not "I will *loan* you my umbrella."

## Climb Down.

Philadelphia, Pa.

EDITOR CORRECT ENGLISH:

Will you kindly inform me through the columns of CORRECT ENGLISH, whether you know of any word or expression conveying exactly the same meaning as the erroneous expression "climb down?" "To climb" means, of course, to mount or ascend; therefore, one cannot "climb down." This expression, however, is used generally, and I can think of no other that exactly conveys the same meaning. It is not conveyed by either *descend*, *scramble*, or *tumble*.

Is the interrogation point after the first sentence above properly placed *before* the quotation mark?

A SUBSCRIBER.

Answer.—1. "Climb down" is recorded as colloquial. It is so generally used in the United States, that it should hardly be censured. "Come down," seems to express the idea.

2. The interrogation point is incorrectly

placed in your sentence. It should be placed outside the quotation marks, the rule being that when the interrogation point applies to the entire question, it is placed outside the quotation marks; otherwise, inside the marks; thus: "*Will you kindly inform me . . . 'Climb down'?*" He said, "*Where are you going?*"

### The Wrong Relative.

"The Writer" for October contains the following incorrect instruction, at least I assume it to be incorrect, as it is not in accordance with the instruction in your grammar. Kindly comment on it. Is not *that* properly used to refer to things as well as to persons? As I understand the use of *that* from a study of your books, *that* is properly used when the sense is restrictive, and applies to both persons and things. The following clipping is from "The Writer."

(Excerpt from the Writer.)

### The Wrong Relative.

By Clara J. Denton.

There is one short rule of grammar which should be pasted on every writer's desk and also put up in capital letters in every printing office; it runs in this way: "Who (the relative) is used to represent persons, which and what (relatives) to represent things."

Plain enough, isn't it? Yet if you will read a page in any magazine and in many books, you will find the relative "which" used as sparingly as if it were a taxable commodity.

Once upon a time an aspiring author wrote a book which he considered very well done. When it was accepted and paid for the publisher returned it to the author in order to have some facts in natural history stated more clearly.

Great was the author's surprise when he discovered that wherever he had used the relative "that" to represent things a critic had erased that word with red ink and written above it in the same brilliant color the relative "which."

This was a lesson which the young author never forgot and we often wish that some of the articles and stories which fall under our eye could have been red-inked in the same way before they reached the printer's hand.—*A Subscriber.*

Answer.—The instruction in "The Writer" is incorrect. See CORRECT ENGLISH; A COMPLETE GRAMMAR; THE CORRECT WORD; CENTURY AND

STANDARD DICTIONARIES, and all **text** books.

The following sentences are illustrative of the rules:

"This is the boy *that brought the message.*" (Restrictive.)

"I have studied the lessons *that you gave me.*" (Restrictive.)

"The boy *that was here yesterday*, called again to-day." (Restrictive.)

"I gave the book to your brother, *who will return it.*" (Non-restrictive.)

"I wrote several letters, *which you will find on my desk.*" (Non-restrictive.)

"The man, *whose name I cannot recall*, says that he is related to me." (Non-restrictive.)

"The dog, *which is a St. Bernard*, saved the child's life." (Non-restrictive.)

Note that when the meaning is *and he, she, it*, etc., the relative *who* or *which* is demanded according to the nature of the construction, and a comma must precede the relative; thus: "I gave the book to your brother, *who* (meaning *and he*) *will return it.*"

### Time or Time's.

EDITOR CORRECT ENGLISH: \

Kindly inform me in the November issue of Correct English if the following sentence is properly constructed:

"We thought that your *time* having been taken up with other matters," etc.

Or should *time's* be substituted for *time*?

A SUBSCRIBER.

Answer.—*Time* is required, *having* being a participle, and not a gerund in this construction.

### Endorse and Indorse.

The following ruling from my text, "THE CORRECT WORD; HOW TO USE IT," will answer your query relative to "endorse" and "indorse."

As an affix, when "en" and "in" are both needed, precedence is given to "in" in the spelling of "inquire, inquirer, inquiry," by both Century and Standard. In the spelling of "inclose" Century prefers "inclose," Standard "enclose." In "indorse" and "endorse," Century favors "indorse"; Standard records that the affix "in" is preferable in legal and commercial use; "en," in literary use. To simplify the matter, it might be well to use the affix "in" in all these words and follow the style invariably; as: "inquire," "inquirer," "inquiry," "enclose," "indorse."

# A Study of Words

From "Play Making," by William Archer.

## Dramatic and Undramatic.

It may be well, at this point, to consider for a little what we mean when we use the term "dramatic." We shall probably not arrive at any definition which can be applied as an infallible touchstone to distinguish the dramatic from the undramatic. Perhaps, indeed, the upshot may rather be to place the student on his guard against troubling too much about the formal definitions of critical theorists. The orthodox opinion of the present time is that which is generally associated with the name of Ferdinand Brunetière. "The theatre in general," said the critic, "is nothing but the place for the development of the human will, attacking the obstacles opposed to it by destiny, fortune, or circumstance." And again: "Drama is a representation of the will of man in conflict with the mysterious powers of natural forces which limit and belittle us; it is one of us thrown living upon the stage, there to struggle against fatality, against social law, against one of his fellow mortals, against himself, if need be, against the ambitions, the interests, the prejudices, the folly, the malevolence, of those who surround him."

The difficulty about this definition is that, while it describes the matter of a good many dramas, it does not lay down any true differentia—any characteristic common to all drama, and possessed by no other form of fiction. Many of the greatest plays in the world can with difficulty be brought under the formula, while the majority of romance and other stories come under it with ease. Where, for instance, is the struggle in the *Agamemnon*? There is no more struggle in Clytemnestra and Agamemnon than there is between the spider and the fly who walks into his net. There is not even a struggle in Clytemnestra's mind. Agamemnon's doom is sealed from the outset, and she merely carries out a pre-arranged plot. There is contest indeed in the succeeding plays of the trilogy; but it will scarcely be argued that the *Agamemnon*, taken alone, is not a great drama. Even the *Œdipus* of Sophocles, though it may at first sight seem a typical instance of a struggle against destiny, does not really come

under the definition. *Œdipus*, in fact, does not struggle at all. His struggles, in so far as that word can be applied to his misguided efforts to escape from the toils of fate, are all things of the past; in the actual course of the tragedy, he simply writhes under one revelation after another of *bygone error* and *unavailing crime*. It would be a mere play upon words to recognize as a dramatic "struggle" the writhing of a worm on a hook. And does not the description apply very closely to the part played by another protagonist—Othello, to wit? There is no struggle, no conflict, between him and Iago. It is Iago alone who exerts any will; neither Othello nor Desdemona makes the smallest fight. From the moment when Iago sets his machinations to work, they are like people sliding down an ice-slope to an *inevitable abyss*. Where is the conflict in *As You Like It*? No one, surely, will pretend that any part of the interest or charm of the play arises from the struggle between the banished Duke and the usurper, or between Orlando and Oliver. There is not even the conflict, if so it can be called, which nominally brings so many hundreds of plays under the Brunetière canon—the conflict between an eager lover and a more or less reluctant maid. Or take, again, Ibsen's *Ghosts*—in what *valid sense* can it be said that the tragedy shows us will struggling against obstacles? Oswald, doubtless, wishes to live; and his mother desires that he should live; but this mere will for life cannot be the differentia that makes of *Ghosts* a drama. If the reluctant descent of the "downward path to death" constituted drama, then Tolstoy's *Death of Ivan Ilytch* would be one of the greatest dramas ever written—which it certainly is not. Yet, again, if we want to see will struggling against obstacles, the classic to turn to is not *Hamlet*, not *Lear*, but *Robinson Crusoe*; yet no one, except a pantomime librettist ever saw a drama in Defoe's narrative. In a Platonic dialogue, in *Paradise Lost*, in *John Gilpin*, there is a struggle of will against obstacles; there is none in *Hannele*, which, nevertheless, is a deeply-moving drama.

Such a struggle is characteristic of all great fiction, from *Clarissa Harlowe* to *The House with the Green Shutters*; whereas, in many plays, the struggle, if there be any at all, is the merest matter of form (for instance, a quite conventional love-story), while the real interest resides in something quite different.

The plain truth seems to be that conflict is one of the most dramatic elements of life, and that many dramas—perhaps most—do, as a matter of fact, turn upon strife of one sort or another. But it is clearly an error to make conflict indispensable to drama, and especially to insist—as do some of Brunière's followers—that the conflict must be between will and will. A stand-up fight between will and will—such a fight occurs in, say, *The Hippolytus* of Euripides, or Racine's *Andromaque*, or Molière's *Tartufe*, or Ibsen's *Pretenders*, or Dumas's *Françillon*, or Suder-

mann's *Heimat*, or Sir Arthur Pinero's *Gay Lord Quex*, or Mr. Galsworthy's *Strife*—such a stand-up fight, I say, is no doubt one of the intensest forms of drama. But it is comparatively rare, at any rate, as the formula of a whole play. In individual scenes a conflict of will is frequent enough; but it is, after all, only one among a multitude of *equally telling forms* of drama.

\* \* \* \* \*

The champions of the theory, moreover, place it on a metaphysical basis, finding in the will the essence of human personality raised to its highest power. It seems unnecessary, however, to apply to Schopenhauer for an explanation of whatever validity the theory may possess. For a sufficient account of the matter, we need go no further than the simple psychological observation that human nature loves a fight, whether it be with clubs or with swords, with tongues or with brains.

## Business English for the Busy Man

### Effect and Affect.

Nashville, Tenn.

EDITOR CORRECT ENGLISH:

I should appreciate very much your opinion upon the correct use of the words "*effect* and *affect*," in the following sentences which occur almost daily:

1. "The dry weather has *effected* our business."

2. "Nothing can *affect* my friendship for you."

A SUBSCRIBER.

Answer.—1. *Affect* is required. 2. Correct.

THE CORRECT WORD, gives the following:

"*Affect* means to influence; *effect*, to accomplish; as, "He was not *affected* by the news;" "He has *effected* a great change in the business management of the company."

### Dear Sir and Madam.

Nashville, Tenn.

The proper address for a firm composed of a man and a woman is as follows:

Mr. J. D. Blank and Miss (or Mrs.) Sarah Blank,

Nashville, Tenn.

Dear Sir and Madam:

See CORRECT BUSINESS LETTER WRITING AND BUSINESS ENGLISH.

### Who and Whom.

EDITOR CORRECT ENGLISH:

1. "The man *whom* the police want, passed through here this morning."

2. "I have found a man *who* I think will suit."

Will you kindly explain in your next issue why, in the first of the above sentences, the relative is used in the objective case, while, in the second sentence, the nominative case is employed?

I await eagerly each issue of your valuable paper.

A SUBSCRIBER.

Answer.—*Who*, not *whom*, is required in the first sentence, for the reason that it is the subject of *passed*. *Who* is correctly used in the second sentence. You would be interested in the drills on *who* and *whom* in the October number of CORRECT ENGLISH; Also THE CORRECT ENGLISH DRILL BOOK and THE CORRECT WORD.

### He Says to Me.

"Says" is never correctly used in the sense of an historical present. Such a sentence as, "He says to me," etc., is in violation of correct English.

It is correct to employ *says* in the way in which it is used in your sentence, "He *says* that he thinks he can go."

# Course of Instruction in The Palmer Method of Penmanship

## Lesson 1.

The process of acquiring skill in the execution of writing that embraces the four requisites, legibility, speed, ease of execution, and endurance, is very simple. Position is the first to be considered. Place both feet flat on the floor under the desk or table. Sit erect without leaning back in the seat nor allowing the body to touch the edge of the table. Place the paper so that the left end of the top line is directly in front of the center of the body, and so that the arm when swung to the right, will be parallel with the right edge of the paper.

Take the pen holder as shown in illustration No. 1, closing the hand just enough to keep the holder from falling. Drop the hand on the desk as shown in illustration No. 2, being careful to see that the only part of the hand that touches the desk is the third and fourth fingers. The weight of the hand should rest entirely on these, and while they should be free from tension or rigidity, yet they should be firm enough to support the hand and also keep in the same relative position at all times. *The point of the pen, the third and fourth fingers, and the largest part of the arm below the elbow are the only points of contact.*

Now, then, using a dry pen, push the hand as far from you as possible without allowing the

sleeve or arm to slip, then pull it back directly toward the center of the body. Repeat this at the rate of 200 round motions a minute until you are sure that every muscle is perfectly relaxed and that the direction of the motion is exactly parallel with the ends of the table, or at right angles to the front edge of it.

Illustration No. 3 is an exercise to develop the movement which we will later apply to making the different letters of the alphabet. Make the drill complete three times, making 400 evolutions or down lines the first time, 500 the second time, and 600 the third time. It is well to count 1, 2, 3, 4, 5, 6, 7, when making this drill to regulate the speed.

The acquiring of relaxed muscular movement such as used in making illustration 3 is comparatively easy. A continuous motion must be developed so that we can glide from one letter to the next with neither an abrupt stop nor a check in the rhythm of the motion.

The oval in illustration No. 4 should be retraced six times, and without checking the motion, swing to the top of the O. There should be no stop from the time the oval is begun until the O is finished.

Make several pages of this drill and compare your work with the copy constantly.

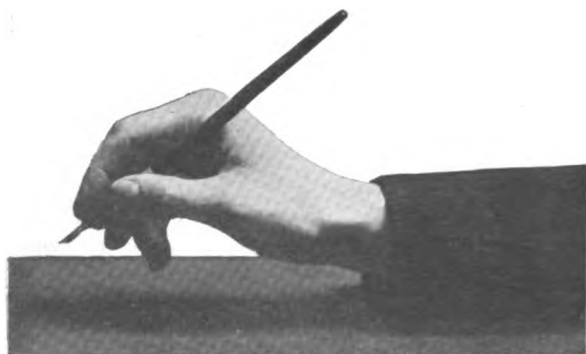


Illustration No. 1.

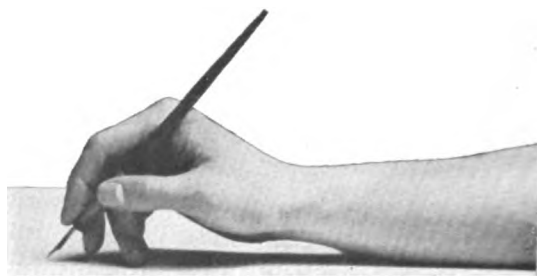


Illustration No. 2.

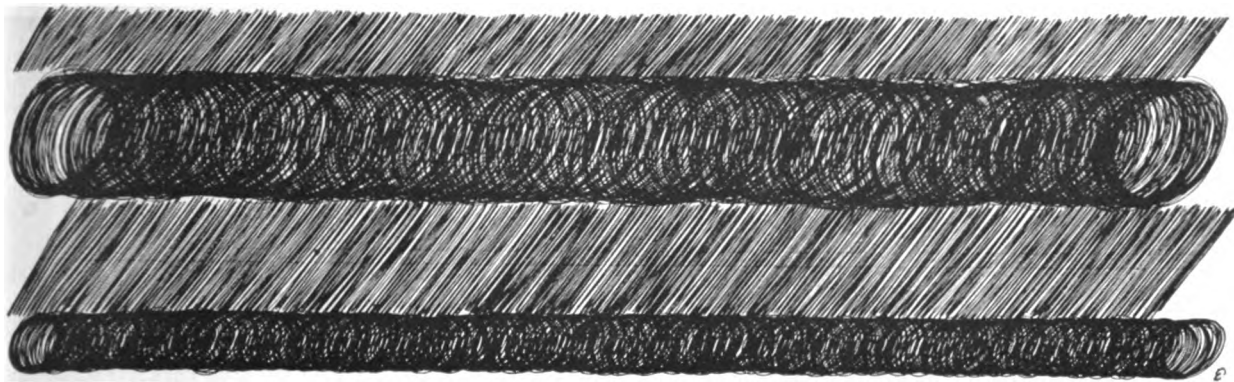


Illustration No. 3.

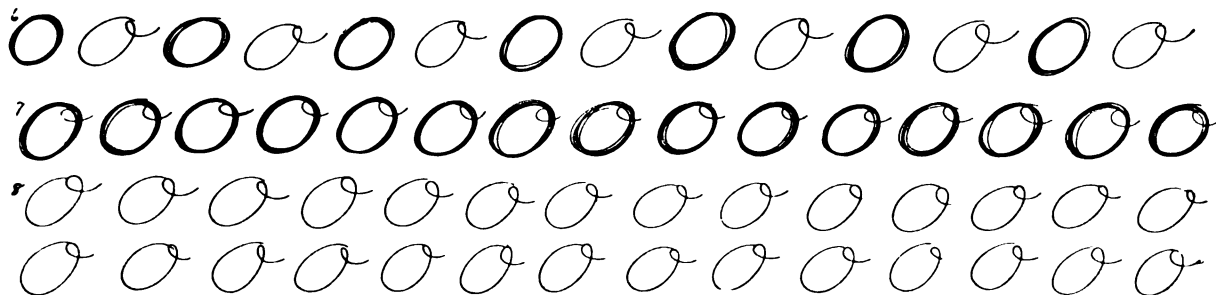


Illustration No. 4.

### Need and Needs.

EDITOR CORRECT ENGLISH:

Will you kindly give reasons for or against the use of the expression underscored? I consider it wrong, but I have seen it a great many times printed and heard it often, and I cannot find any particular reference to this question in grammar:

"I have to advise you that the rule referred to is correct, but it does not appear that this matter *need* be considered."

Also:

"The representation *need* not be by word of mouth, but may be by writing."

A SUBSCRIBER.

Answer.—Usage sanctions the omission of the terminal *s* in the third person singular. For full exposition see *THE CORRECT WORD*, *Need*.

### Chaminade.

*Chaminade* (Sham-mee-nahd').

### Verdi.

*Verdi* (Vair'-dee).

### Seven Months' Interest.

Erie, Pa.

EDITOR CORRECT ENGLISH:

Kindly tell us which is correct, "Seven months interest is due," or "Seven months' interest is due"; "Enclosed is a scholarship for seven months tuition," or "Enclosed is a scholarship for seven months' tuition?"

We notice it is written with the apostrophe in some of the books in English, but as it appears to us, it seems as if the preposition "of" is simply omitted. Information as to the best usage will be world in general?

A. TEACHER.

Answer.—"Seven months' interest" is the correct form. See *THE CORRECT WORD*, p. 138, "I wish two months' time on this note."

### With a View to and View of.

The following ruling from *THE CORRECT WORD* will interest you:

One properly says, "With *a view* to finding out," or "With *the view* of finding out."

# Practical Lessons in Speech

By A. CHESTER TUCKER

Note:—This is the ninth of a series of articles on speech

## CHAPTER IX.

### Expression.

Spoken words depend for their expression upon their *inflection*. In written words, punctuation aims to suggest in a superficial manner the place and nature of such inflection. Hence, the interrogation point calls for a rising inflection, the period, a falling inflection, and other marks of punctuation denote the nature of the thought and inflected expression intended by the writer. As it has been said in preceding pages, thoughts are mental before they become written, and when our spoken or visualized thoughts are transferred to paper, they must lose a valuable part of their pristine feeling in the process. Inflection is an art; it cannot be indicated on paper in its fine points. All our thoughts, whether audible or only mentally spoken, are inflected. The printed word we read passes through associative centres in the brain, where it is mentally articulated and the tone mentally inflected, before its actual embodiment in sound takes place. Many emotions can be expressed by mere inflection of cry; but many a live thought written on paper, has been exterminated by the manner in which it has been read aloud.

The skilful reader is capable of interpreting printed words with the inflected expression intended by the author, an ability reliant upon a power of divination. Such a person must know and feel just what the writer felt and intended. It is a sense born in some persons and acquired in others. The reader must interpret the author's mind as clearly and as well-meaningly as the actor must interpret the mind of the character he is impersonating. Vocally, the interpretation is done mostly through the inflection of voice, but partly through the placing of emphasis. The same group of words, read with varying inflections, may express in turn command, entreaty, question, wonder, delight, anger, et cetera. The words have not been changed, and in some instances not even the punctuation, yet the reader of those words has infused into them varying

meanings by the mere changing of inflection. He who thinks this can be done easily exposes the extent of his ignorance. If plagiarism is a sin among authors, a greater sin among readers is to make an author say what he never intended. What attitude is to action, inflection is to the voice: it is indeed the gesture of the voice.

Technically speaking, inflection of sound is its deflection and variation. It is the key-board of the voice, by which variation of tempo, pitch, and quality of tone is created. The physical operation in inflection consists in placing the tone, in shifting the resonant surfaces, in changing the size of the orifice of the throat, and sometimes merely in changing the tempo of utterance of a word or group of words. It is not to be supposed that the general character of the voice is altered in inflection, the only changes being those subtle ones common in articulation.

Inflection, when represented on paper, is indicated by curved lines, an upward stroke for the rising, and a downward stroke for the falling inflection. It is erroneous to suppose, as we have said, that punctuation can adequately designate inflection. A question mark may denote an interrogation, but every interrogation is not expressed in a rising inflection; nor is the period always indicative of a fall in the voice, for an entreaty or command may call for a rising inflection. Let it be remembered that tone inflection is the speech primeval, the language of the beasts of the field, having come into the human race before articulate words themselves were conceived. To the speech-maker, it is the pigment that colors all his words; it differentiates him from the talking machine, giving personality to his thoughts and animus to his utterance.

Mental attitude is greatly responsible for the making of inflection. Let the student read aloud a paragraph that is unfamiliar to him; his expression will be found to be stereotyped or blank. Let the student close his text and paraphrase in

his own words the thought contained in the written paragraph. He inflects it very differently, his expression is personal, cogent, convincing. While he read from the page, the thought was some one else's, and mentally he held an impersonal attitude towards it. When he paraphrased it, the thought had become his own, and his attitude was a personal and interested one toward it. The skilled reader is able to assume the same mental attitude toward what is another man's written thought, as toward what is original in his own mind. The reader becomes in effect an actor, putting himself in the author's place, and making the author's written thought his own mental and spoken one.

Thus it is, that what is not clear to a speaker's mind in what he reads or says, is not made clear to the intelligence of his audience. This is because his inflection is not clear or in keeping with the parroted words. There seems to exist a psychological relation between speaker and audience, a sort of telepathic communication that aids in the transference of thought. The only royal road to good expression is to observe the way persons spontaneously and impulsively express themselves under different circumstances and emergencies. One must practice putting himself in the mental attitude of the author and endeavor to be an exact mirror of his feelings. The student should be sure that a thought is clear in his own mind before trying to make it clear to another. Lastly, he must think and feel the significance of every word, just as he would if he were speaking his own original, extemporized thought.

*Modulation* of voice is inflection that is applicable, not to words in particular, but to the voice as a whole. It is, indeed, akin to the same expression as applied in music. Modulation is a change of the voice in key. The parenthetical expression, for instance, is always uttered in a slightly modulated or changed voice; and the portions of a speech that are parenthetical in importance, or subjective in thought, are in the same way modulated. Without such modulation, the voice lacks variety, becoming very tiresome to the ear. The unskilled reader is likely to overlook the importance of modulation, so that his tones become a persistent droning. One must have perfect control of the voice in order to

modulate well. Experienced speakers commonly find that as they take their minds from the mechanical operation of their voice, concentrating their attention upon the subject matter of their discourse, the key of their voice naturally changes to a higher pitch, and must be repeatedly brought under control.

Inflection and modulation in the speaking voice presuppose an ear for discovering sound variation. Yet there are many instances of students in public discourse and of experienced speakers who have seemed wholly lacking in ear; who, upon being brought to the piano, and asked to sound a certain note, cannot attain a pitch nearer than several registers. In spite of this defect, such persons have been known to become excellent public discourses. In such instances, other preparation than that for musical sound must be appealed to, such as a feeling for rhythm and accent. A person lacking musical ear may be educated to denote certain well-marked variations through sensations in his own voice organ, while still being unable to mimic or reproduce change of sound as heard in an outside agency. Students of this sort need skilful instruction, and their teacher must seek to impress the idea of modulation and inflection upon their memory through the sensations of voice placement and vibration of resonant surfaces. It is a question, however, whether persons handicapped in this way ever become helpful teachers in vocal art.

*Stress*, as applied to the individual syllable of a word refers to its accent. Stress, as used in Elocution, may refer to a word or a group of words as a whole. Stress is the relative force with which a word or group of words is uttered. Considered mechanically, stress is the result of a heavier, more forceful tone, used in connection with an altered tempo of utterance, usually the result of inflection itself. Every word in a speech has a different value in its relation to others, hence different words call for varying degrees of force. Stress and inflection are first cousins in the offices they fulfil. The sense and interpretation of an uttered word are greatly dependent upon them. Stress, like modulation, helps to form the punctuation marks of the spoken thoughts. A stress wrongly placed in an uttered statement makes it a misstatement. A

Continued on Page 195.

## Words and Names

Sixty years ago, Archbishop Richard Chenevix Trench published his valuable book "Study of Words," and this excellent and more than interesting volume should be upon the desk of every reader and lover of "Correct English." As Professor Hunt, of Princeton says in the preface to the twenty-second edition, "though it makes no claim to being a profound volume, it is sufficiently scholarly to subserve those educational uses for which it was written, and has done as much as any other work of its kind to awaken and foster a genuine interest in the subject treated." To illustrate its value to the student of language, we have extracted some of the excellent thoughts.

### WORDS.

"Certainly there is no study which may be made at once more instructive and entertaining than the study of the use and abuse, the origin and distinction of words, with an investigation, slight though it may be, of the treasures contained in them; which is exactly that which I now propose to myself and to you. I remember a very learned scholar, to whom we owe one of our best Greek lexicons, a book which must have cost him years, speaking in the preface of his completed work, with a just disdain of some, who complained of the irksome drudgery of such toils as those which had engaged him so long,—toils irksome, forsooth, because they only had to do with WORDS. He declares that the task of classing, sorting, grouping, comparing, tracing the derivation and usage of words, had been to him no drudgery, but a delight and labor of love. And if this may be true in regard of a foreign tongue, how much truer ought it to be in regard of our own, of our 'mother tongue,' as we affectionately call it.

"A great writer says: 'In a language like ours, where so many words are derived from other languages, there are few modes of instruction more useful or more amusing than that of accustoming young people to seek for the etymology or primary meaning of the words they use. There are cases in which more knowledge of more value may be conveyed by the history of a word than by the history of a campaign.'

Thus wrote Coleridge, and, impressing the same truth, Emerson has somewhere characterized language as 'fossil poetry.' He evidently means, that just as in some fossile, curious and beautiful shapes of vegetable and animal life, the graceful fern or the finely vertebrated lizard, such as now, it may be, have been extinct for thousands of years are permanently bound up with the stone, and rescued from that perishing which would else have been their portion,—so in words are beautiful thoughts and images, the imagination and the feelings of past ages, of men long since in their graves, of men whose very names have perished, there are these, which might so easily have perished too, preserved and made safe forever. The phrase is a striking one; the only fault one can find with it is that it is too narrow. Language may be, and indeed is this 'fossil poetry,' but it may be affirmed of it with exactly the same truth that it is *fossil ethics* or *fossil history*. Words quite as often and as effectually embody facts of history, of convictions of the moral sense, as of the imagination or passion of men.

"Language then is *fossil poetry*; in other words, we are not to look for the poetry which a people may possess only in its poems, or its poetical customs, traditions and beliefs. Many a single word also is itself a concentrated poem, having stores of poetical thought and imagery laid in it. Examine it, and it will be found to rest on some deep analogy of things natural and things spiritual; bringing those to illustrate and to give an abiding form and body to these. The imagery may have grown trite and ordinary now; perhaps through the help of this very word may have become so entirely the heritage of all, as to seem little better than a commonplace; yet not the less he who *first* discerned the relation and devised the new word which should express it, or gave to an old, never before but literally used, this new and figurative sense, this man was in his degree a poet—a maker, that is, of things which were not before, which would not have existed but for him, or for some other gifted with equal powers. He who spake first of a 'dilapidated' fortune, what an image must have

risen up before the mind's eye of some falling house or palace, stone detaching itself from stone, till all had gradually sunk into desolation and ruin. Or he who to that Greek word which signifies 'that which will endure to be held up and judged by the sunlight,' gave first its ethical signification of 'sincere,' 'truthful,' or as we sometimes say, 'transparent,' can we deny to him the poet's feeling and eye? Many a man had gazed, we are sure, at the jagged and indented mountain ridges of Spain, before one called them 'sierras' or 'saws,' the name by which now they are known, as Sierra Morena, Sierra Nevada; but that man coined his imagination into a word which will endure as long as the everlasting hills which he named.

\* \* \*

"The great logical, or grammatical, framework of language (for grammar is the logic of speech, even as logic is the grammar of reason), man would possess, he knew not how; and certainly not as the result of gradual acquisitions, and reflexion setting them in order, and drawing general rules from them; but as that rather which alone had made those acquisitions possible; as that according to which he unconsciously worked filling in this framework by degrees with these later acquisitions of thought, feeling, and experience, as one by one they arranged themselves in the garment and vesture of words.

"Here then is the explanation of the fact that language should be thus instructive for us, that it should yield us so much, when we come to analyse and probe it; and yield us the more, the more deeply and accurately we do so. It is full of instruction, because it is the embodiment, the incarnation, if I may so speak of the feelings and thoughts, and experiences of a nation, yea, often of many nations, and of all which through long centuries they have attained to and won. It stands like the Pillars of Hercules, to mark how far the moral and intellectual conquests of mankind have advanced, only not like those pillars, fixed and immovable, but ever itself advancing with the progress of these. The mighty moral instincts which have been working in the popular mind have found therein their *unconscious* voice; and the single kinglier-spirits that have looked deeper into the heart of things have oftentimes gathered up all they have seen into

some one word, which they have launched upon the world, and with which they have enriched it for ever—making in this new word, a new region of thought to be henceforward in some sort, the common heritage of all. Language is the amber in which a thousand precious and subtle thoughts have been safely imbedded and preserved. It has arrested ten thousand lightning flashes of genius, which unless thus fixed and arrested, might have been as bright, but would have also been as quickly passing and perishing, as the lightning. 'Words convey the mental treasures of one period to the generations that follow; and laden with this, their precious freight, they sail safely across gulfs of time in which empires have suffered shipwreck, and the languages of common life have sunk into oblivion.' And for all of these reasons far more and mightier in every way is a language than any one of the works which may have been composed in it. For that work, great as it may be, at best embodies what was in the heart and mind of a single man, but this of a nation. The *Illiad* is great, yet not so great in strength or powers or beauty as the Greek language. *Paradise Lost* is a noble possession for a people to have inherited, but the English tongue is a nobler heritage yet."

#### NAMES.

"'Names,' as it has been excellently said, 'are impressions of sense, and as such take the strongest hold upon the mind, and of all other impressions can be most easily retained in view. They therefore serve to give a point of attachment to all the more volatile objects of thought and feeling. Impressions that, when past, might be dissipated forever, are by their connection with language always within reach. Thoughts, of themselves are perpetually slipping out of the field of immediate mental vision; but the name abides with us, and the utterance of it restores them in a moment.' Hardly any original thoughts on mental or social subjects ever make their way among mankind, or assume their proper importance in the minds even of their inventors, until aptly selected words or phrases have, as it were, nailed them down and held them fast. What intelligent acquaintance with Darwin's speculation would the world in general have made, except for two or three happy

and comprehensive terms, as 'the survival of the fittest,' 'the struggle for existence,' 'the process of natural selection'? Multitudes who else would have known nothing about Comte's system, know something about it when they know that he called it 'the positive philosophy.'

"You must all have remarked the amusement and interest which children find in any notable agreement between a name and the person who owns the name, as, for instance, if Mr. Long is tall—or, which naturally takes a still stronger hold upon them, in any manifest contradiction between the name and the name-bearer; if Mr. Strongarm is a weakling, or Mr. Black an albino; the former striking from a sense of fitness, the latter from one of incongruity. Nor is this a mere childish entertainment. It continues with us through life; and that its roots lie deep is attested by the earnest use which is often made, and that at the most earnest moment's of men's lives, of such agreements or disagreements as these. For instance, in the comment of Abigail on her husband's name—Nabal—'As his name is, so is he; Nabal is his name and folly is with him' (1 Sam. xxv. 25). And again, 'Call me not Naomi (or pleasantness); call me Marah (or bitterness) for the Almighty hath dealt very bitterly with me.' She cannot endure that the name she bears should so strongly contradict the thing she is. Shakespeare in like manner reveals his own profound knowledge of the human heart, when he makes old John of Gaunt, worn with long sickness, and now ready to depart, play with his name—'Oh, how that name befits my composition, Old Gaunt indeed, and *gaunt* in being old—*Gaunt* am I for the grave, *gaunt* as the grave—' with much more in the same fashion; while it is into the mouth of the slight and frivolous king that Shakespeare puts the exclamation of wonder,

'Can sick men play so nicely with their names?'

"Mark too how, if one is engaged in a controversy or quarrel, and his name imports something good, his adversary will lay hold of the name and will seek to bring out a real contradiction between the name and the bearer of the name, so that he shall appear as one presenting himself under false colors, affecting a merit he does not really possess. There was one Vigilantius in the Church; his name might be interpreted

'The Watchful.' He was at issue with St. Jerome about certain vigils; these he thought perilous to Christian morality, while St. Jerome was a very eager promoter of them; who instantly gave turn to his name, and proclaimed that he, the enemy of these watches, the partisan of slumber and sloth, should have been named, not Vigilantius or the Watcher, but Dormitantius, or The Sleeper rather. Felix, Bishop of Urgel—became 'Infelix' constantly in the writings of his adversaries. The Spanish peasantry during the Peninsular War would not hear of Buonaparte, but changed the name to 'Malaparte' as designating far better the perfidious kidnapper of their kind and the enemy of their independence. When Napoleon said of Count Lobau, whose proper name was Mouton, 'Mon mouton c'est un lion,' it was the same instinct at work, though working from an opposite point. It made itself felt no less in the bitter irony which gave to the second of the Ptolomies, the brother-murdering king, the title of Philadelphius.

"You know the story of Helen of Greece, whom in two of his 'mighty' lines Marlowe's Faust so magnificently apostrophizes:

'Is this the face that launched a thousand ships,

And burned the topless towers of Ilium?' and which was reproduced—

'Hell in her name and heaven in her looks'

"Pope Hildebrand is styled 'Brand of Hell,' as setting the world in a blaze; as 'Hollenbrand' he appears constantly in German. Tott and Teuffel were two officers of high rank in the army which Gustavus Adolphus brought with him into Germany. You may imagine how soon those of the other side declared he had brought 'death' and 'hell' in his train. Cicero denouncing Verres, the infamous praetor of Italy, is too skillful a master of the passions to allow the name of the arch-criminal to escape unused. He was indeed Verres, for he *swept* the province; he was a *sweepnet* for it (everriculum in provincia), and then presently giving altogether another turn to his name. 'Others,' he says, 'might be partial to 'just verrinum' (which might mean either Verrine law or boar-sauce), but not he. Tiberius Claudius Nero, charged with being a drunkard, becomes in the popular language 'Biberius Caldius Mero.'

"Where on the other hand, it is desired to do

a man honor, how gladly in like manner, is his name seized on, if it in any way bears an honorable significance, or is capable of an honorable interpretation—men finding in that name a pre-sage and prophecy of that which was actually in its bearer. A multitude of examples, many of them very beautiful, might be brought together in this kind. How often, for instance, and with what effect, the name of Stephen, the proto-martyr, that name signifying in Greek 'the Crown' was taken as a prophetic intimation of the martyr-crown, which it should be given to him, the first in that noble army, to wear. The Dominicans were well pleased when their name was resolved in 'Domini canes'—the Lord's Watchdogs. When Ben Johnson praises Shakespeare's well filled lines—

'In each of which he seems to *shake* a lance,  
As brandished in the eyes of ignorance'—  
he is manifestly playing with his name. \* \* \*  
Herein is the faith that men's names were true and would come true, in this, and not in any altogether unreasoning superstition, lay the root of the carefulness of the Romans that, in the enlisting of soldiers names of good omen, such as Valerius, Salvius, Secundus, should be first called. Scipio Africanus, reproaching his soldiers after a mutiny, finds an aggravation in the fact that one with so illomened a name as Atrius Umber should have seduced them, and persuaded them to take him for their leader."

Many other interesting facts are given by the author, in this work and to its pages the reader is referred.

### I and Me.

Answer.—*I* is used when the speaker *I* has performed, is performing, or is about to perform some action; or when the speaker is expressing some condition or state in which he has been, is existing, or is about to exist.

Thus: "John and *I* have walked several miles" (action performed by the speaker) and "John praised Mary and *me*." (The speaker in which the speaker and John exist.)

*Me* is used when the speaker becomes the receiver of an action or is affected by some condition or state expressed by the verb, in either a direct or an indirect way; thus: "John praised Mary and *me*." (The speaker and Mary are the receivers of the action expressed by the verb *praised*, the action being received in a direct way.)

"John gave some books to Mary and *me*." (The speaker *me* and Mary are the receivers of the action expressed by the verb, the action being received in an indirect way. We say that the action is indirect when it is expressed through the medium of some other word, a preposition; thus: the direct action of the verb is performed on the noun *book*; the indirect action, on Mary and *me*.)

I assume that your difficulty lies in constructions where the pronoun is preceded by some other pronoun or a noun. In such construction as "This book is for *me*," one experiences no difficulty whatever; it is only when there is a preceding pronoun or a noun that caution becomes necessary. When possible, analyze the thought as follows: "This is for you and——." Note that one would not say, "This is for *I*," hence, it follows that one should say, "This is for you and *me*;" This is between you and *me*;" There was no one at home but John and *me*."

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Continued from Page 191.

stress is correct or incorrect according to its consistency with the meaning of the speaker.

Stress is known as *radical* when the maximum of strength is at the beginning of the expression; *median* when in the middle; *final* or *vanishing* when at the end. *Thorough* stress is a combination of all three stresses; *compound* stress is a union of a radical and a vanishing stress.

In the technique of elocution, inflection and modulation, stress and emphasis, operate as a wheel within a wheel. Stress, when considered more broadly and applied to a series of expressions leading to a definite climax, is known by the more comprehensive term of *emphasis*. The same climactic progression to and from the point of greatest maximum stress, is discernible in the accenting of syllables in words, individual words in clauses and sentences, and individual paragraphs and completed thoughts in the discourse or story as a whole. Everything we say or read progresses in distinct waves of modulation. The whole of a speech cannot be delivered in climactic style, since it is a psychological fact that an audience would not be able to follow. The speech must progress in well-defined waves, the same unity, the same system of climax and of digression, being present in the paragraph, as in the speech as a whole.

# Excerpts From the Back Numbers of Correct English For Our New Subscribers

## A CONVERSATION.

### Shall and Will: How to Use Them.

Mrs. A.— *Shall* you go abroad this fall?

Mrs. B.— Yes; I *shall* go to Paris in November.

Mrs. A.— *Shall* you return with your family in the fall?

Mrs. B.— No; I *shall* go to London, and from there to Berlin, where I *shall* meet a party of friends, with whom I am going to travel.

Mrs. A.— When do you expect to return home?

Mrs. B.— I think I *shall* remain abroad a year.

Mrs. A.— I *should* be very much pleased to hear from you.

Mrs. B.— I *shall* try to write, although I may find it difficult to do so

Mrs. A.— How long *shall* you stay in London?

Mrs. B.— Not very long. Pardon me; but I wish to ask whether your sister is at home?

Mrs. A.— She is out of town. There is no one at home but Mother and Me. *Should* you like to see Mother?

Mrs. B.— Yes, very much, if she is at leisure and *will* see me.

Mrs. A.— I *will* call her if you *will* excuse me for—

Mrs. B.— Pardon my interrupting you, but please say to her that if it is inconvenient for her to see me to-day I *will* call on Tuesday. I know she is always free to see her friends on that day.

Mrs. A.— Yes; she is always at home on Tuesday. I think when one has a day at home one should keep it.

Mrs. B.— I think so, too. But it is not always convenient to do so.

Mrs. A.— Now if you *will* excuse me, I *will* call her.

### Notes.

"*Shall* you" is correct when the meaning is "is it your intention?" "*Will* you" is correct when the meaning is "are you willing." "*I shall*" is correct when the meaning is "it is my intention." "*I will*" is correct when the meaning is "I am willing," (or "I promise" or "I am determined").

"You (he or she) *shall*" is correct when the speaker controls the person spoken to (or of).

"You (he or she) *will*" is correct when the person spoken to (or of) does as he or she pleases.

### A as in Fare.

*A* in *fare* and its equivalents. Long *a*, as in *fate*, has a vanishing sound in the vowel *e*, but when followed by *re* or *ir*, as in *fare* or *fair*, it loses the sound of *e*. Likewise, *e*, followed by *re* or *ir* as in *there* or *their*, has the same sound of *a* as in *fare*.

In order to produce the sound of *a* in *fare* and its equivalents, pronounce *a* with the organs of speech in the position of *e* in *end*. The sound produced in conjunction with that of *r* differs slightly from that of *e* in *end*.

The following is a list of some of the important words in which this sound occurs:

*Affair, air, anywhere, apparent, bare, bear, beware, blare, care, chair, chary, clairvoyant, compare, dare, declare, despair, fair, fairly, fairy, fare farewell, flare, flaring, faring, forbear, glare, hare, hair, impair, lair, mare, pair, pare, parent parentage, paring, prayer, prepare, rare, rarebit, rarely, rareness, repair, scarce, scarcely, scarcity, spare, stare, tare, there, thereabout, thereafter, therefore, therewith, transparent, ware, wear, warfare, where, whereabouts, whereas, wherefore, whereof, wherein, whereupon, wherewith.*

Practice aloud the following, and observe the foregoing rule:

### EXERCISE.

"Were *there* no night we could not read the stars,

The heavens would turn into a blinding *glare*:  
Freedom is best seen through the prison bars,

And rough seas make the haven passing *fair*."

"We lead two lives, the outward seeming *fair*,

And full of smiles that on the surface lie;

The other spent in many a silent *prayer*,

With thoughts and feeling hidden from the eye.

\* \* \*

This silent life, not those we love may *share*,

Though day by day we strive to draw them close:

Our secret chambers—none many enter *there*,

Save that one Eye that never seeks repose."

# Correct English for the Beginner and the Foreigner

Note:—The initial article in this series began in January, 1911

## The Preposition.

A preposition is a word that expresses the relation between the noun or pronoun which always follows it, and some preceding word, which may be a verb, an adjective, a noun or a pronoun.

(a) Many words that are used as prepositions, are used also as adverbs; but the distinguishing characteristic of the preposition is that it is always followed by either a noun or a pronoun (or the equivalent of a noun), which is in the objective case, while an adverb is not.

Ex.—“They went *aboard* the boat” (preposition). “They all went *aboard* (adverb). “She went *about* the house” (preposition). “She is able to be *about*” (adverb).

The following is a partial list of the most important prepositions: about, above, across, after, against, along, among or amongst, amid or amidst, at, behind, before, below, besides, between, beyond, for, in, into, near, of, off, on, over, around, through, toward, towards, to, up, upon, under, unto, without, within.

### Case of Pronouns After the Prepositions.

#### Drill.

This is between you and *me*.

This is between you and *him*.

This is between you and *her*.

This is between you and *them*.

This is between *him* and *her*.

This is between *her* and *him*.

This is for you and *me*.

This is for you and *her*.

This is for you and *him*.

This is for you and *them*.

This is for *him* and *her*.

This is for *her* and *him*.

This is for *him* and *them*.

This is for *her* and *them*.

This is from *him* and *her*.

This is from you and *me*.

This is from *him* and *them*.

There was no one at home except *him* and *me*.

There was no one at home but *him* and *me*.

Note.—In connection with the foregoing, note that the form of the noun, unlike the pronoun, is not affected by the objective case.

General Rule: Use the correct preposition.

### Correct Use of At.

We are going to have company *at* dinner.  
(Not *for*.)

Let us have company *at* dinner.

I often entertain company *at* dinner.

I like to have my relatives *at* dinner on Sunday.

Do you like to have company *at* dinner?

I am going to have my brother and his family *at* dinner on Sunday.

We are going to have turkey and cranberry sauce *for* dinner.

### At and In.

(Use *at* for small places; *in* for large.)

I live *in* Chicago. (Large city.)

I live *at* Evanston. (Small city.)

I live *in* New York. (Large city.)

I live *at* Yonkers. (Small place.)

I live *in* Milwaukee. (Large place.)

I live *at* West Bend. (Small place.)

I live *in* St. Louis. (Large city.)

I live *in* Pittsburg. (Large city.)

I live *at* McKeesport. (Small city.)

I live *at* Evansville. (Small place.)

I live *in* Boston. (Large city.)

I live *in* Philadelphia. (Large city.)

I live *at* Harrisburg. (Small city.)

I live *at* Cambridge. (Small place.)

I live *in* Cincinnati. (Large city.)

I live *at* Columbus. (Small city.)

### Correct Use of Into.

Come *into* the house.

Come *into* my room.

Come *into* the office.

Come *into* my study room.

Come *into* the garden.

Go *into* the house.

**Correct Use of In.**

He lives *in* Regent street.

(Note.—In London many of the streets and thoroughfares are so old that they are regarded as section of locality; hence, *in* is used in London, conveying as it does the idea of inclusion. In this country, the newspaper is rapidly establishing *in* for *on*. Many speakers, however, still cling to *on* as expressing the idea of relative position; thus:

Do you live *on* Michigan Avenue?

Does he live *on* Dearborn Avenue?

We used to live *on* Michigan Avenue.

A gentleman who lives *on* our street called on me yesterday.

*On* what street do you live?

Do you live *on* the same street as your friend does?

I do not live *on* the same street.

**Correct Use of In.**

Do you think he will arrive *in* time? (promptly.)

He is always *in* time for his lesson.

He is never here *in* time for his lessons.

I will surely be there *in* time (or promptly.)

**Note**—"On Time" is properly used as a Railroad phrase.

The train is always *on* time.

The boat never leaves *on* time.

**Correct Use of Off.**

Cut a slice *off* the bread.

Cut a yard *off* that ribbon.

Cut the edges *off* the skirt.

Take the dishes *off* the table.

Take the wraps *off* the chair.

Take the meat *off* the plate.

Take the book *off* the piano.

**Correct Use of On.**

Put the meat *on* the plate.

Put the dishes *on* the table.

Sew the hooks *on* the belt.

Put the dresses *on* the hangers.

Sew the bottoms *on* the waists.

**Drill 10.**

*At, at all, and to, superfluous.*

Where is he? (Not where is he *at*?)

**Beside and Besides.**

Use *beside* when the meaning is at one's side; use *besides* when the meaning is in addition to.

There was no one *at* home besides me.

Tell me who was there *besides* you.

Do you know who was there *besides* him?

There were several persons there *besides* me.

I wish I knew who was there *besides* you.

I have other reasons *besides* these.

I sat *beside* her. Will you sit *beside* me?

He sat *beside* her all the evening.

She was *beside* herself at the time.

(Did not know what she was doing.)

**Correct Use of Of.**

I shall go *at* twenty minutes *of* five.

We will come *at* fifteen minutes *of* six.

You will arrive *at* ten minutes *of* five.

It is now twenty minutes *of* seven.

I arrive at my office usually *at* ten minutes *of* nine.

Does he usually arrive home *at* ten minutes *of* six?

If it is twenty minutes *of* six, you may be excused.

Does the teacher usually dismiss the class *at* twenty minutes *of* four?

You may come on Tuesday *at* twenty minutes *of* nine. The train usually leaves the depot *at* twenty minutes *of* five.

The teacher dismissed her pupils *at* exactly ten minutes *of* four.

I shall be ready to meet you *at* five minutes *of* eight.

**Can and May.**

*Can* denotes *ability*; *may*, *permission*; in consequence, the expression, "*Can* I go?" for "*May* I go?" is incorrect. While *may* is required to ask permission, *can* must be used to deny the request: thus: "*May* I go?" "*You cannot* go."

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# Correct English

## How to Use It

Edited by JOSEPHINE TURCK BAKER

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### "The World Does Not Require So Much to Be Informed As to Be Reminded"

Pronouncing Table of Composers and Singers.\*

**Africana.**

*Africana* (Af-ree-kah'-nah).

**Amato.**

*Amato* (Ah-mah'-toh).

**Andantino.**

*Andantino* (Ahn-dahn-tee'-noh).

**Caruso.**

*Caruso* (Kah-roo'-soh).

**de Gorgorza.**

*de Gorgorza* (Goh-gort'-zah).

**Elégie.**

*Elégie* (Ay-lay-zhee).

**Extase.**

*Extase* (Eks-tahz).

**Fenesta che lucive.**

*Fenesta che lucive* (Fen-ais'-tah kay loo-tchee'-vay).

**Frühlingslied.**

*Frühlingslied* (Freu'-lingz-leed).

**Gadski.**

*Gadski* (Gahd'-skee).

**Gotterdammerung.**

*Gotterdammerung* (Goet-ter-dahm'-mer-ung).

**Gottschalk.**

*Gottschalk* (Got'-shalk).

**Gounod.**

*Gounod* (Goo-noh').

**Hayden.**

*Hayden* (Hay'-den).

**Hemus.**

*Hemus* (Hee'-mus).

\*Victor Records.

**Kreisler.**

*Kreisler* (Cry'-zler).

**Lauder.**

*Lauder* (Law'-der).

**Liebeslied.**

*Liebeslied* (Lee'-bes-lede).†

**Liebestod.**

*Liebestod* (Lee-bes-tote).

**Massenet.**

*Massenet* (Mass-'n-nay').

**Mendelssohn.**

*Mendelssohn* (Men'-d'l-sohn).

**Pergolesi.**

*Pergolesi* (Pear-goh-lay'-zee).

**Pinsuti.**

*Pinsuti* (Pin-soo'-tee).

**Polonaise.**

*Polonaise* (Po-lo-naiz).

**Rigaudon.**

*Rigaudon* (Ree-goh-dohn).

**Rinaldi.**

*Rinaldi* (Ree-nahl'-dee).

**Rubinstein.**

*Rubinstein* (Ru'-bin-stine).

**Ruffo.**

*Ruffo* (Ruff'-oh).

**Schubert.**

*Schubert* (Shoo'-bairt).

**Tetrazzini.**

*Tetrazzini* (Tet-trah-tzee'-nee).

**Tollefsen.**

*Tollefsen* (Tolef'-sen).

†Misspelled in the October number.

# Your Everyday Vocabulary—How to Enlarge It

THE GOLDEN RULE IN SPOKEN OR WRITTEN LANGUAGE.—USE THE WORD—  
ANGLO-SAXON OR LATIN DERIVATIVE—THAT WILL  
BEST EXPRESS YOUR MEANING

There is no reason why the speaker should not have the same comprehensive vocabulary as the writer. Choose words as you would your clothes, selecting some for their beauty, others for their richness, others for their general utility, always keeping in mind that, like one's garments, the words should be appropriate to the occasion. (From *How Can I Increase My Vocabulary?*)

## COMPLETE ALPHABETICAL LIST

Note—The initial article in this series began in January, 1911 \*

### Espionage.

*Espionage* (es-pi-o-naje or nej; accent on *es*) means offensive surveillance.

"The Sherman act forbids secret alliances, *espionage*, local underselling, inflation of trust securities; but it does not forbid co-operation in the open."

### Espousal.

*Espousal* (es-pou-zal; accent on *pou*) means marriage; advocacy or defense of anything.

"Your *espousal* of the measure will do much to insure its adoption by the council."

### Espouse.

*Espouse* (es-pouz; accent on *pouz*) means to betroth; take in marriage; became a participator in.

*Espoused* by birth to the principles of freedom and the policy of the wide-open door, \* \* \* she (America) has been drawing life-blood from the world at large.—*Blackwood*.

Was it her cause they were *espousing*?

—*Caroline Abbot Stanley*.

### Esprit.

*Esprit* (es-pree; accent on *pre*) means spirit, wit, aptitude, especially of comprehension and expression.

*Esprit de corps* (de kor) means the common spirit developed among men in association, as in a military company, and implies sympathy, enthusiasm, and jealous regard for the honor of the body as a whole.

"Wit and *esprit* have wrecked many a promising political career in France, and social conventions make a similar course easy in the Orient."

### Espy.

*Espy* (accent on *py*) means to see suddenly, to catch sight of.

\* \* \* the very large, quiet, wingless owl, whom they could *espy* moving about by day above their mouse-runs \* \* \*

—*John Galsworthy*.

### Essay.

*Essay*, V. (es-a; accent on *es*, formerly on *a*) means to make a trial, endeavor. (N.) In literature, a short treatise or dissertation; as an *essay* on labor.

"He *essayed* the difficult task with trepidation."

### Essential.

*Essential* means that which is most important in a thing; fundamental.

Reduced to its *essentials*, the matter stood thus:—*John Galsworthy*.

### Ethic.

*Ethic* (adj.) same as ethical.

### Ethical.

*Ethical* (adjective) means relating to morality or the principles of morality; pertaining to right and wrong in the abstract or in conduct; pertaining or relating to *ethics*.

Some day, in due process of *ethical* evolution, it may be possible to close the moral gap between public and private business."

### Ethics.

*Ethics* (accent on *eth*) means the science of right conduct; the whole of the moral sciences; rules of practice in regard to a single class of human actions and duties, as, the *ethics* of the medical profession.

\*Your Correct Vocabulary, A to D, now in Book Form.

# A Study of Words

From "Clayhanger" by Arnold Bennett.

Note.—See notes that follow for definitions of words in italics.

To Edwin, it seemed like an act of God in his favor. It seemed to set a divine seal on his resolutions. It was the most astonishing and *apposite* piece of luck that had ever happened to him.

Tom kept his eye on the page in front of him, doggedly playing. Then Edwin was conscious of *dissonances*. And then the music stopped.

Tom collected books. He saw that a book might be more than reading matter, might be a *biblot*, a curious jewel, to satisfy the lust of the eye and of the hand.

\* \* \* he murmured, and dismissed the pledge from his mind as utterly unimportant, if not indeed *fatuous*. No remorse! The whole philosophy of *ascetism* inspired him, at that moment, with impatient scorn.

But he did not reason; he felt. He was passive, not active. He would not even, just then, attempt to make new plans. He was in a *beatitude*, his mouth unaware that it was smiling.

\* \* \* Yes, he had got so far as to *envisage* the possibility of overwhelming passion.

Now the derision was mysteriously transformed into an *inimical* respect.

\* \* \* And indeed, the next moment, he *descried* a curate among the peacocks.

The staggering bearers of the purple banner, who held great poles in leathern sockets slung from the shoulders, and their *acolytes* before and behind who kept the banner upright by straining at crimson *halyards*, sweated most of all.

"She's got no room to talk about personal appearances, anyway!" he thought *sardonically*.

He felt that if they remained together for hours, he and Clara would never rise above the plane of conversation, personal, *factual*, perfectly devoid of wide interest. They would never reach an exchange of general ideas. He did not think that Clara had any general ideas.

During all this private soliloquizing, Edwin's mien of mild nervousness never hardened to betray his ferocity, and he said nothing that might not have been said by an *innocuous* idiot.

\* \* \* On the previous night, after hours

of hesitation, he had suddenly walked forth and gone down Oak Street, and pushed open the garden-gates of Orgreaves, and gazed at the *façade* of the house,—not at her window, because that was at the side—and it was all dark. The Orgreaves had gone to bed; he had expected it. Even this perfectly futile *reconnaissance* had calmed him.

At five minutes to two, as he stood behind the eternal counter in his eternal dream, he had the inexpressible and *delectable* shock of seeing her.

\* \* \* Every curve of her features seemed to express a fine arrogant *acrimony* and harsh *truculence*.

\* \* \* The principal bands \* \* \* were collected round the red baize platform at the top of the Square, and the vast sub-reflecting *euphoniums*, trumpets and cornets made a glittering circle about the officials and ministers and their wives and women.

It was a vision blended in an instant, and in an instant dissolved, but for Edwin, it remained one of the *epochal* things of his experience.

\* \* \* The moral effect of Foster's activity was always *salutary*, in that Foster would prove to any man how small a space the acquisitions of a life-time could be made to occupy when the object was, not to display, but to pack them.

\* \* \* the pages of the ledger had a mystic charm of ancient manuscripts, and the *finality* of decrees of fate. Apparently, the scribes never make mistakes, but sometimes they would whisper in *colloquy*, and one without leaning his body, would run a finger across the ledger of the other.

Correct English 18p 10p 11-11 FIVE

\* \* \* In earlier days, the children had used it for their lessons and hobbies. And now it was used as a sitting-room when mere cosiness was demanded by a *decimated* family.

\* \* \* He would not see the real Hilda any more unless some *cataclysm* should shatter the glass.

\* \* \* the new house with its brightness and its apparatus of luxury, his books, his learn-

ing, his friends, his experience,—not long since regarded by him as the previous materials of happiness,—all had become *negligible* trifles, nothings, devoid of import.

\* \* \* Seeing her, apparently did naught to *assuage* the pain of his curiosity about her—not his curiosity concerning the details of her life and of her person, for these scarcely interested him, but his curiosity concerning the very essence of her being. At seven o'clock on the previous day, he had esteemed her visit as possessing a decisive importance which covered the whole field of his wishes. The visit had occurred and he was not a whit advanced; indeed, he had retrograded, for he was less content and more confused, and more preoccupied. The medicine had *aggravated* the disease. Nevertheless, he awaited a second dose of it in the undestroyed illusion of its curative property.

Notes.

#### **Apposite.**

*Apposite* (ap-o-zit; accent on *ap*) means appropriate; placed in apposition.

#### **Dissonance.**

*Dissonance* (accent on *dis*) means a disagreeable or inharmonious mingling or uniting of sounds; a discord.

#### **Bibelot.**

*Bibelot* (bib-lo accent on *bib*; *o* as in *old*) means a small and curious article of virtu or object of art, as for the cabinet or shelf.

#### **Fatuous.**

*Fatuous* (fat-yu-us; accent on *fat*) means (1) conceitedly foolish; stupid; stubbornly blind or foolish; (2) based on foolish conceit; illusory; inane.

#### **Beatitude.**

*Beatitude* (accent on *at*) (1) supreme blessedness, or felicity; hence, any state of great happiness; (2) one of the eight declarations of special blessedness in the Sermon on the Mount.

#### **Envisage.**

*Envisage* (en-viz-age or ej; accent on *vis*) means to look into the countenance of; have direct visual apprehension of; view; hence, in philosophy, to apprehend directly or intuitively; as to *envisage* an idea.

#### **Inimical.**

*Inimical* (accent on *im*) means of a character or constitution regarded as hurtful in tendency; incompatible; adverse.

#### **Descried.**

*Descried* (accent on *cried* [*kride*]) means (1) to discover with the eye; to discern; recognize; (2) to find out; detect.

#### **Acolytes.**

*Acolytes* (ak-o-lites, accent on *ac* [*ak*]) means attendants or assistants; also novices.

#### **Halyard.**

*Halyard* (hal-yard; *a* in *hal* like *a* in *at*; accent on *hal*) means a rope for hoisting a sail; a yard or a flag.

#### **Sardonically.**

*Sardonically* (accent on *don*) means in a sardonic manner; insincerely; derisively; scornfully or bitterly sarcastic; sneeringly; mockingly.

#### **Factual.**

*Factual* (fact-chu-al or fac-tu-al; accent on *fac*) means pertaining to or consisting of facts.

#### **Innocuous.**

*Innocuous* (accent on *noc* [*nok*]) means harmless.

#### **Facade.**

*Facade* (fa-sad; accent on *sad*; *a* as in *father*) means an elevated or exterior face of a building; usually the front or chief face.

#### **Reconnaissance.**

*Reconnaissance* (re-kon'-i-sans accent on *kon*) the act or process of reconnoitering; a survey.

#### **Delectable.**

*Delectable* (accent on *lec* [*lek*]) means giving great pleasure; delightful to the taste or to the senses.

#### **Acrimony.**

*Acrimony* (accent on *ac* [*ak*]) means sharpness or bitterness of speech; caustic bitterness.

#### **Truculence.**

*Truculence* (accent on *tru* [*troo*; *oo* as in *food*]) means cruel; barbarous.

#### **Euphoniums.**

*Euphoniums* (u-fo-ni-um; accent on *fo*; *o* as in *old*) means a brass instrument, used in military bands.

#### **Epochal.**

*Epochal* (ep-o-kal; accent on *ep*) means pertaining to an epoch; epoch-making.

#### **Salutary.**

*Salutary* (accent on *sal*) means calculated to bring about a sound condition; corrective; beneficial.

#### **Finality.**

*Finality* (accent on *nal*) means the state or

(Continued on Page 208)

# Errors of English

From "Clayhanger" by Arnold Bennett.

## Save She for Save Her.

No one heard save *she*. But she put her hand on his arm protestingly.

Note.—"Save her" is the correct form, the objective case being required after a preposition. (Compare with "but *her*" or "except *her*." See THE CORRECT WORD, p. 29.

## Him for His.

It was the first time there had ever been a question of *him* visiting a private house, except his aunt's, at night.

Note.—"His visiting" is the correct form, the possessive case being required before the verbal noun. See *Ibid*, p. 113, *My Going*.

## Very Pleased for Very Much Pleased.

"Really!" he smiled nervously. He was *very* pleased.

Note.—"*Very much* pleased" or simply "pleased" is the required form. *Very* cannot properly modify a participle directly. See *Ibid*, p. 192.

\* \* \* \* \*

. . . It told him nothing save her love and that she was *very* worried by her friend's situation, and that his letters were a joy.

Note.—"*Very much* worried," or simply "worried" is the required form. See preceding note.

## To Two for of Two.

At five minutes *to* two, as he stood, etc.

Note.—"*Of* two" is the required form. See *Ibid*, p. 121.

## Nothing for Nothing Else.

He was honoring the world; he was paying the finest homage to it. In that head of his, a flame burnt that was like an altar-fire, a miraculous and beautiful phenomenon, than which *nothing* is more miraculous nor more beautiful over the whole earth.

Note.—"Than which *nothing else* is more miraculous," etc., is the correct form. In unequal comparisons, the thing compared must be excluded from all other members of its class. (Note that *nothing else* is equivalent in meaning to *not any other thing*.) See *Ibid*, p. 10.

## Either for Both or Each.

The line of the projecting spouting at the base of the roof was slightly curved through subsidence; at *either* end of the roof-ridge rose twin chimneys, each with three salmon colored chimney-pots.

Note.—"At *both* ends of the roof-ridge," etc., is the correct form, *either* meaning *one or the other*. ("At each side" would also be correct, but by using *both* the repetition of *each* is avoided. See *Ibid*, p. 56, *either* and *each* or *both*.)

## Compare To for Compare With.

The harmony and dignity of her movements charmed and intimidated Edwin. *Compare* her *to* Maggie.

Note.—"Compare *with*" is the required form. We compare *with* when representing the relative merits of the things compared; we compare *to* when we liken one thing to another; as,

"*Compare* this cloth *with* that and tell me which you prefer."

"Many poets have *compared* women *to* April weather." See *Ibid*, p. 30.

In fundamentals, he was convinced that Charlie was an infant *compared* to himself.

Note.—"Compared *with*" is required. See preceding excerpt.

## In Superfluous.

*In so far as* he saw Maggie at all, he saw her somehow mysteriously elegant and vivacious.

Note.—*In* is superfluous in the expression "in so far." See *Ibid*, p. 91.

# Queries and Answers

Selected from the Editor's Daily Mail

## Saw and Seen.

Use *saw* to denote a specific time in the past, as "I saw him yesterday." Use "*have* or *had seen*" to express time completed, as "I *have* just *seen* him," "I *had* seen him before I wrote the letter."

*Him* is not an object complement in the sentence "I called on him," it is an *indirect object*. The phrase "on him" is the full *objective complement*.

## Who and Whom.

The following is the full and correct analysis of the sentence, "The man whom the police want, passed through here this morning."

The sentence is complex; of which "The man passed through here this morning" is the principal clause; and "whom the police want," the subordinate clause. Of the principal clause, *man* is the subject, *passed* is the predicate verb; of the subordinate clause, *police* is the subject, *want* is the predicate verb and *whom* is the object of *want*.

Owing to illness, the Editor was unable to give her customary attention to the *Query* and *Answer* Department of the November number.

## Time or Time's.

EDITOR CORRECT ENGLISH:

Kindly inform me whether the following sentence is properly constructed:

"We thought that your *time* having been fully occupied, you," etc., or "We thought that your *time's* having been fully occupied, you," etc.

A SUBSCRIBER.

Answer.—*Time* is the correct form, *having been occupied* being a participle, and not a verbal noun.

## Till.

1. "Stay till the bell rings" and "Stay till the next train." Please give the function of *till* in these sentences.

Answer.—A conjunction. (You) "stay *till* the bell rings;" a preposition (You) "stay *till* the next train."

## Approve, Distribute, and Show on the Face Of.

EDITOR CORRECT ENGLISH:

In the last issue of CORRECT ENGLISH appeared the following sentence:

"Will you please approve, distribute, and show order number on the face of, the enclosed bill of William Zenker."

A subscriber in submitting this sentence writes: "I think that the comma should follow *of* because the objective complement of the verbs *approve*, *distribute*, and *show* is "the enclosed bill." He goes on to say that, "If the comma were omitted, *number* would become the complement of the verbs, which is not the meaning intended.

Is not this contention at variance with the rules of Grammar? I hold that the word *bill* is the object of the preposition *of*, and that the complement of the verbs *approve*, *distribute*, and *show* is *number*; thus making the comma in question superfluous.

The only solution I find is change of construction. Will you kindly explain this in your next issue.

A SUBSCRIBER.

Answer.—The answer in CORRECT ENGLISH was correct, namely, that if the comma were omitted after *of*, the objective complement of all three verbs *approve*, *distribute*, and *show* would appear to be *number*.

The direct object (objective complement) of *approve* and *distribute*, is *bill*. Obviously it is the *bill*, and not the *number*, that is to be approved and distributed. The direct object (objective complement) of *show* is *number*; the indirect object of *show* is the adverbial phrase "on the face of the enclosed bill;" of which *face* is the object of the preposition *on*, and *bill*, of the preposition *of*. (The separating of the preposition from its object by a comma occurs only when the absence of the comma would not make the meaning immediately obvious.)

Tout.

Tout (Too).

Tristan and Isolde.

Tristan and Isolde (Tris-tan and Iss-ol'-dih).

# Course of Instruction in Muscular Movement Penmanship, Prepared by the American Penman Magazine

## Lesson II.

As the oval in illustration No. 5 serves only to generate motion with which to make the letter, it is easily seen that the benefit is lost if you allow the hand to stop or pause at the finish of the oval or at the beginning of the letter. Count 1, 2, 3, 4, 5, 6,—1, 2, swinging on the count of six from the lower left side of the oval to the top of A. Put fifteen A's on a line, and make them in groups of five, pausing after each group just long enough to move the paper to the left. Do not stop or in any way check the motion at the end of the final line, but allow the momentum to carry the hand to the top of the next letter. Make seventy-five letters a minute.

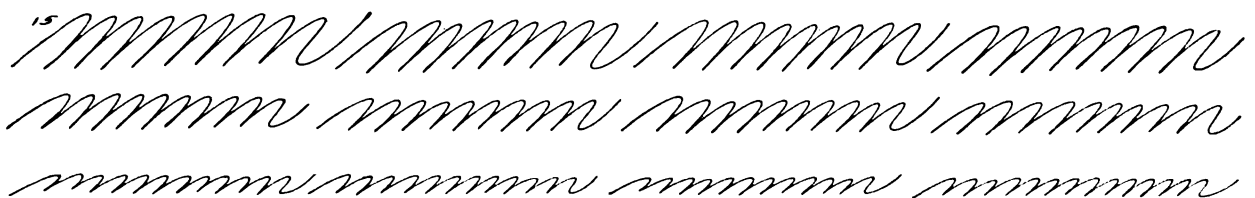
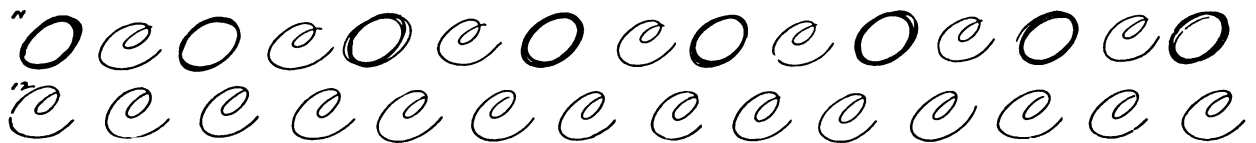
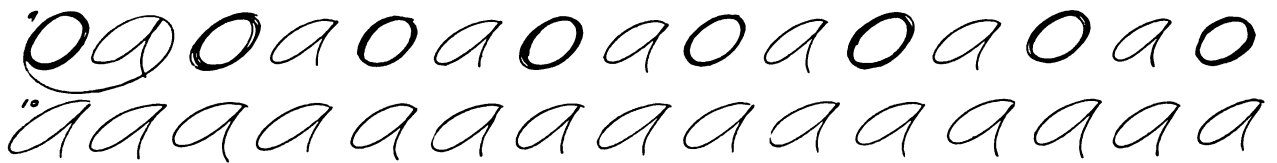
In illustration No. 6, you will observe that the initial loop in C begins with a curve, and have the hand describing the curve such as C is be-

gun with before it strikes the paper.

In illustration No. 7, the down line is nearly straight, and the up line is a true curve. Make three lines, varying in size as in copy, in forty-five seconds. This is called the "over motion."

The speed in illustration No. 8 is the same as for the preceding drill. This is called the "under motion."

The drills in illustration No. 9 are a combination of the principles dealt with in illustrations No. 7 and 8. Notice that in drill 17 there are three over motions followed by three under motions. Your tendency will be to ignore both and to make all the up lines straight, and all the turns at the base line sharp. Notice that as you change from one kind of motion to another you should make a round turn.





## HELPS FOR THE TEACHER.

### Sequence of Tenses.

Chicago, Ill.

EDITOR CORRECT ENGLISH:

I should be pleased to have you inform me in regard to the verbs *said* and *says*, etc., as in the following:

"Mr. Smith *said* that he *wanted* these prices be next Monday."

"Mr. Smith *says* that he *wants* these prices by next Monday."

A SUBSCRIBER.

Answer: The following exposition from the CORRECT WORD will answer your query (p. 161).

The following is the rule that governs the sequence of tenses in indirect quotation:

When the time of the principal verb is past, that of the subordinate verb must not be present, unless the subordinate sentence states a fact that is unchanging and universal; thus: "He *said* that his name *was* John;" "Galileo maintained that the earth *is* round." Note the following: Faulty diction is often the result of failure to employ the proper sequence of tenses in complex sentences. By what is called the *attraction of tenses*, the requirement is, as a rule, that the tense of the dependent verb shall be present when that of the principal verb is pres-

ent, and past when that of the principal verb is past. Thus: "He *says* that he *is* tired," becomes when reported as a past state, "He *said* that he *was* tired." He *says* that his friend *is* living," becomes "He *said* that his friend *was* living;" "He *said* that his friend *is* living" is contrary to English analogy.

And again: To the general rule of the attraction of tenses one notable exception is that, when the dependent sentence states a fact that is *unchanging or universal* and hence *always existing*, the present tense is retained in the dependent sentence even when the action of the principal verb is transferred to the past. "He *says* that space *is* infinite," becomes "He *said* that space *is* infinite." "He *says* that God *is* good" becomes "He *said* that God *is* good." But "He *said* that God *was* very bountiful to him," is correct because that is a fact alleged of a certain limited time. So, "He *says* that God *will* take care of him," becomes "He *said* that God *would* take care of him" as expressing confidence touching the destiny of one person rather than a universal truth.—Standard.

"He *affirmed* that he would go tomorrow"; but "Galileo maintained that the earth *is* round."—Bain.

"He knew what the man's name was."—The Mother Tongue.

(Continued on page 208)

# The Literary Workshop

Excerpts from "Clayhanger", by Arnold Bennett.

## Adverbial Phrases and Clauses.

Adverbial Phrases and Clauses are placed before the subject and the verb when the thought which they express is either to be made dominant or to be kept distinct.

Note the position of the phrases and the clauses in the following; note too that they are set off by commas.

Note:—An Adverbial Phrase or Clause preceding the subject and the verb is set off by a comma. When preceding the verb only, it is not set off by a comma.

Edwin Clayhanger stood on the steep-sloping red-bricked canal bridge, in the valley between Bursley and its suburb, Hillport. In that neighborhood the Knype and Mersey canal formed the Western boundary of the industrialism of the Five Towns. *To the East* rose pitheads, chimneys and kilns, tier above tier, dim in their own mists. *To the West*, Hillport Fields, grimed, but possessing authentic hedge-rows and winding paths, mounted broadly up to the sharp ridge on which stood Hillport Church, a landmark. *Beyond the ridge, and partly protected by it from the driving smoke of the Five Towns*, lay the fine and ancient Tory borough of Oldcastle, from whose historic Middle School, Edwin Clayhanger was now walking home. The fine and ancient Tory borough provided education for the whole of the Five Towns, but the relentless ignorance of its prejudices had blinded the district. *A hundred years earlier*, the canal had only been obtained after a vicious Parliamentary fight between industry and the fine and ancient borough, which saw in canals a menace to its importance as a centre of traffic. *Fifty years earlier*, the fine and ancient borough had succeeded in forcing the greatest railway line in England to run through unpopulated country five miles off, instead of through the Five Towns, because it loathed the mere conception of a railway. And now, people are inquiring why the Five Towns, with a railway system special to itself, is characterized by a perhaps excessive provincialism. These interesting details have everything to do

with the history of Edwin Clayhanger, as they have everything to do with the history of each of the two hundred thousand souls in the Five Towns. Oldcastle guessed not the influence of its sublime stupidity.

It was a breezy Friday in July, 1872. The canal, which ran North and South, reflected a blue and white sky. *Towards the bridge from the North* came a long narrow canal-boat, roofed with tarpaulins, and towards the bridge from the south, came a similar craft, sluggishly creeping. The towing path was a mass of sticky brown mud, for in the way of rain that year was breaking the records of a century an a half. *Thirty yards in front of each boat*, an unhappy skeleton of a horse floundered its best in the quagmire. The honest endeavor of one of the animals received a frequent tonic from a bare-legged girl of seven, who heartily curled a whip about its crooked large-jointed legs. The ragged and filthy child danced in the rich mud round the horse's flanks with the simple joy of one who had been rewarded for good behavior by the unrestricted use of the whip for the first time.

\* \* \* \* \*

*On their left were two pitheads*, whose double wheels revolved rapidly in smooth silence, and the puffing engine house and all the trucks and gear of a large iron stone mine. *On their right* was the astonishing farm, with barns and ricks and corn-fields complete, seemingly quite unaware of its forlorn oddness in that foul arena of manufacture. *In front on the little hill in the vast valley* was spread out the Indian-red architecture of Bursley—tall chimneys and rounded ovens, schools, the new scarlet market, the grey tower of the old church, the high spire of the evangelical church, and the low spire of the church of genuflexions, and the crimson chapels, and rows of little red houses with amber chimney pots, and the gold angel of the blackened Town Hall topping the whole. The

sedate reddish browns and reds of the composition, all netted in flowing scarves of smoke, harmonized exquisitely with the chill blue of the chequered sky. Beauty was achieved and none saw it.

Edwin came steeply out of the cinder-strewn back streets to Woodisun bank (hill) into Duck Square, nearly at the junction of Trafalgar Road and Wedgewood Streets. *A few yards down Woodisun bank*, cocks and hens were hurrying with necks horizontal from all quarters, and were even flying to the call of a little old woman who threw grain from the top step of her porch. *On the level of the narrow pavement* stood an immense constable, clad in white trousers, and with a gun under his arm for the killing of mad dogs; he was talking to the woman, and their two heads were exactly at the same height. *On a pair of small double gates near the old woman's cottage* were painted the words "Steam

Printing Works. No admission except on business." And from as far as Duck Square, could be heard the puff-puff which proved the use of steam in this works to which idlers and mere pleasure-seekers were forbidden access.

\* \* \* \* \*

*At the Southern corner of Trafalgar Road and Wedgewood Street with Duck Square facing it*, the Dragon Hotel and Warm Lane to its right, the Woodisun bank creeping inconspicuously down to its left, stood some three-story premises, consisting of house and shop, the frontage being in Wedgewood Street. *Over the double-windowed shop* was a discreet sign-board in gilt letters, "D. Clayhanger, Printer and Stationer."

\* \* \* \* \*

*In the wedge-shaped doorway between the windows* stood two men: one middle-aged and one old, one bare-headed and one with a beaver hat, engaged in conversation.

(Continued from page 206)

In connection with the foregoing, note the following:

When the quoted matter as, for example, [John says] "I am ill" becomes by indirect quotation, "John said that he was ill" (meaning that he is now ill), the past tense is required; but, when the matter to be quoted is already in the past tense, it becomes the past perfect in indirect quotation; thus: "John *heard* that his friend was ill" becomes in indirect quotation "John said that he *had heard* that his friend was ill."

(The following is illustrative of the rule that governs sequences of tenses in indirect quotation:)

John.—James Blank is ill.

Mother.—Mary, what does John say?

Mary.—John *says* that James Blank *is* ill.

Mother.—What was it that John said? I did not hear you.

Mary.—Why, John *said* that James Blank *was* ill.

Mother.—How did John hear the news?

Mary.—John heard the news at school: I mean, he *said* that he *had heard* the news from one of the boys at school.

[(Continued from page 202)]

quality of being final or complete.

#### Colloquy.

*Colloquy* (kol-o-kwi, accent on *kol*) means a conversation; an informal discussion between two or more persons.

#### Decimated.

*Decimated* (accent on *dec* [*des*]) means (1) to kill one (sometimes to spare one) out of every ten persons; (2) in popular use, to destroy a measurable or large proportion of.

#### Cataclysm.

*Cataclysm* (kat-a-klizim, accent on *kat*) means any sudden and overwhelming change; an extensive catastrophe.

#### Negligible.

*Negligible* (accent on *neg* [*g* as in *egg*]) means inconsiderable; that which may be disregarded, especially without affecting a mathematical or logical result.

#### Assuage.

*Assuage* (a-swaje, accent on *swaje*) means to lessen.

#### Aggravate.

*Aggravate* (accent on *ag*) means to increase (*aggravate* is often misused for *irritate*; thus: "Sickness *aggravates* the ills of poverty"; "His manners are *irritating*").

# Correct English for the Beginner and the Foreigner

Note:—The initial article in this series began in January, 1911

## The Conjunction.

Conjunctions are divided into two great classes: co-ordinate and subordinate.

Co-ordinate conjunctions are divided into four classes.

Copulative, denoting addition; as, *and, also, both, likewise, as well as, not only—but, partly, first, secondly, etc., further, moreover, now well.*

Disjunctive, denoting choice or separation; as, *either, or, neither, nor, else, otherwise.*

Adversative, denoting opposition of meaning; as, *but, still, yet, notwithstanding, however.*

Illative, denoting effect or consequence; as, *therefore, wherefore, hence, whence, consequently, accordingly, thus, so, so that, so then.*

Subordinate conjunctions are divided into five classes:

Conjunctions of time, as, *as, while, until, before, ere, since, after, as soon as.*

Conjunctions of reason or cause; as, *because, for, since, as, whereas, inasmuch as.*

Conjunctions of supposition or condition; as, *if, provided, supposing, unless, except, otherwise, though, notwithstanding, albeit, whether.*

Conjunctions of end or purpose as, *that, in order that, lest.*

Conjunctions of comparison, *than, as.* The clauses introduced by *than* and *as* are often elliptical; as, "He is taller *than* I" (am tall). "He is not so tall *as* I" (am tall).

Conjunctions often occur in pairs, and sometimes the first of a pair is used not to *connect*, but to *introduce*.

*Though* he was a giant *yet* I should fear him.

He is *neither* honest *nor* truthful.

He is *either* sick *or* very tired.

## The Conjunction.

The study of the conjunction is especially important in its relation to the agreement of verbs with their subjects. (The subject is that of which something is affirmed; the verb is that which affirms something of the subject.) General rule.—A verb is singular or plural according as its subject is singular or plural.

The conjunctions *and* (*both . . . and*), *but* (*but . . . also*), except in special cases, make the verb plural. The conjunctions *either* (*either . . . or*), *neither* (*neither . . . nor*) make the verb singular, unless one of the subjects is plural; thus:

John *and* I *are* going to the theatre. (Plural.)

Both John *and* Mary *are* going. (Plural.)

*Either* he *or* I *am* going. (Singular.)

*Neither* James *nor* John *is* going. (Singular.)

*Either* John *or* his sisters *are* going. (Plural.)

*Neither* John *nor* his sisters *are* going. (Plural.)

## Like and As.

Rule.—Use *like* as an adverb or an adjective; *as*, as a conjunction.

Note.—*Like* is followed by a noun or a pronoun with a preposition understood; as, "He is *like* (unto) me." *As* is followed by a noun or a pronoun (expressed or understood) and a verb (expressed or understood). *Like* is also construed as a preposition the same as *near* in the sentence, "He lives *near* us."

## Like.

Her eyes *are like* stars. (Her eyes *are like unto* stars.)

Her face *is like* marble. (Her face *is like unto* marble.)

The grass *is like* velvet. (The grass *is like unto* velvet.)

The children *are like* their mother. (The children *are like unto* their mother.)

This feels *like* ice. (Like *unto* ice.)

She looks *like* a goddess. (Like *unto* a goddess.)

He looks *like* his father. (Like *unto* his father.)

This tastes *like* vinegar. (Like *unto* vinegar.)

This smells *like* perfume. (Like *unto* perfume.)

It sounds *like* thunder. (Like *unto* thunder.)

**As.**

He walks *as* I do. (*As I do.*)  
 He works *as* I do. (*As I do.*)  
 He speaks *as* I do. (*As I do.*)  
 She sings *as* I do. (*As I do.*)  
 They do *as* we do. (*As we do.*)  
 Do *as* I do. (*As I do.*)

**Correlatives.**

Conjunctions often occur correlatively in pairs; thus:

*Both* . . . *AND*.

*Both* my sister *and* I are going.

*NOT ONLY* . . . *BUT ALSO*.

*Not only* the children *but also* their parents are going.

Sometimes adverbs are used correlatively with conjunctions; thus:

*AS* . . . *AS*.

He is *as* (adv.) tall *as* (conj.) she (is).

He is not *so* (adv.) tall *as* (conj.) she (is).

When two words are used correlatively in this way each member of the pair should immediately precede the same part of speech. Note that in the examples given above the correlatives immediately precede the same part of speech.

**Position of Correlatives.**

In the following excerpts, the position of the correlatives is incorrect.

The light which caught Montreal's eye broke forth almost like a star, scarcely larger, indeed, but more red and intense in its ray. Of itself it was nothing uncommon, and it might have shone *either from convent or cottage*.

—*Bulwer* in *Rienzi*, *The Last of the Romans*.

(Should read "*either from convent or from cottage*" or (from *either* convent *or* cottage.")

A confession of lack of intelligence by Mr. Prentiss, signified *not merely* deliberate self-mortification, *but was offered* as a tribute to the mental quality of his visitor.

—*Robert Grant* in *The Undercurrent*.

(Should read "*not merely* signified . . . *but was offered*," etc.)

His little trip to Keyport as acting escort to Mrs. Leroy had *not only opened* his eyes to a class of workingmen of whose existence he had never dreamed, *but it had also* furnished him

with a new and inexhaustible topic of conversation.

—*F. Hopkinson Smith* in *Caleb West*.

(Should read "*not only* had opened . . . *but* had also furnished," etc.)

They *not only* drew from their experience of actual government, *but* from their wealth of knowledge of past history.

—*Success*.

(Should read "*drew not only* from . . . *but also* from," etc.)

At the Horn house, on great occasions, the guests would *not only* crowd the steps, *but* all the hall.

—*Scribner's*.

(Should read "*would* crowd *not only* the steps *but* all the hall as well.")

After her success in Mr. Daly's company, Miss Morris received an offer to play several engagements as a star. Broaching the subject to her manager, he *not only* agreed to grant her leave of absence, but to let her take the plays in which she had scored so heavily in the metropolis, "*Alize*" and "*L'Article 47*."

—*Chicago Inter-Ocean*.

(Should read "*agreed not only* to grant . . . *but also* to let," etc.)

With fast and luxurious steamships, such as those of the Dominion Line sailing upon regular schedules between Boston, Gibraltar, Genoa, Naples and Alexandria, the traveler may *not only* make the voyage to the Mediterranean with the greatest comfort, *but* within a limit of time but little more than is usually taken in the trips to Northern Europe.

—*The World's Work*.

(Should read "the traveler may make the voyage . . . *not only* with the greatest comfort *but* within," etc.)

The Danish crews kept warily aboard their ships, ready *either for fight or flight*.

—*Robert Ames Bennett* in *The White Christ*.

(Should read "*either for fight or for flight*" or "*for either fight or flight*.")

You may look for aid to the Beni Al Abbas; but count *neither on* Christian Gascon *nor* Christian Goth.

—*Ibid*.

(Should read "*neither on* Christian Gascon *nor on* Christian Goth" or "*on neither* Christian *nor*," etc.)

# Fourteenth Anniversary of Correct English

## **Its History.**

CORRECT ENGLISH was the outgrowth of lectures given by its editor before members of women's clubs. So vital and so keen was the interest of those in attendance, and so great was their demand for printed transcriptions on the subjects treated to give to friends in other cities, that the editor conceived the idea of a magazine that should be within the reach of every one interested in the correct use of English.

Beginning by presenting the subject before a small body of women in Chicago, the Editor to-day reaches every part of the world,—Japan, China, The Philippines, the Gold Coast of South Africa, Spain, France, Italy, England. Probably no other American Magazine has circularized so extensively in foreign countries as has CORRECT ENGLISH. Within the past two years the G. W. Sheldon Company, Shippers, Chicago, has sent by freight, thirty-seven thousand magazines to Japan alone. Fourteen years ago, the Editor

began her enterprise without previous experience in magazine work, and without one dollar of capital. Wise publishers predicted immediate disaster; yet, as has been stated, the Magazine caught hold at the outset. The first edition of 5,000 copies was doubled before the month was over, so great and immediate was the demand by news-stand purchasers and subscribers. As many as a hundred voluntary subscriptions a day were received after the first week; but, best of all, the response given to this first effort has not abated, but has continually increased each year. But little money has been spent in promoting or advertising the enterprise. It has been simply a matter of natural and cumulative growth, and to-day the Magazine has thousands of readers in every part of the United States and in every civilized country of the globe. There are but few so-called "class" magazines having a circulation that can compare with that of CORRECT ENGLISH.

## **CORRECT ENGLISH RECEIVES THE HIGHEST COMPLIMENT POSSIBLE TO BE BESTOWED UPON IT.**

### **The Height of Flattery.**

CORRECT ENGLISH has received from time to time the greatest compliment possible to be bestowed upon it. Pioneer in the field of popularizing English for the masses,—it being first to exemplify the need of getting away from pedagogic instruction and of presenting the subject so that the public could improve its English and conform to higher standards,—the Magazine has furnished the model for the present popular text-books on English. There is now, hardly a publishing house of repute that has not followed in the path blazoned by the Magazine. In several instances, these publishers have adopted the CORRECT ENGLISH method of presenting the subject; others have gone farther and adopted with the method, the title itself; others again, have taken the subject matter bodily from the CORRECT ENGLISH publications to so large extent, that their authorship would appear to be the same as that of CORRECT ENGLISH. Recently, when in New York, the Editor inquired of a publisher whether he carried her latest publication, he

answered that he did, and thereupon, promptly presented her with a copy of a book so similar to her own in appearance, title, and content, that she mistook it, at first glance, for her own text-book.

It is not exaggerating the facts to state that CORRECT ENGLISH has furnished the model for almost all the popular text-books on English now before the public. But a short time after the advent of the Magazine, the Editor received a letter from the late Dr. Isaac Funk, senior member of the firm of Funk and Wagnall's Publishing Company, asking for permission to publish CORRECT ENGLISH and all the publications that might follow. This was a high tribute to pay to a new author, but the request was not granted. The newly-born Magazine was cherished by its founder as something not to be bartered with. It was apotheosized by her, to receive her homage, the fruits of her best efforts and attainment. The Magazine and all subsequent publications in book form, except one, have been copyrighted by the author, and are owned by her.

## CORRECT ENGLISH is Translated Into Foreign Languages

CORRECT ENGLISH has attained distinction in foreign countries, the magazine having been translated into German, and the CORRECT ENGLISH GRAMMAR into Japanese.

**Advertisement from the HAMBURGER NACHRICHTEN, of the German edition of the CORRECT ENGLISH Magazine, published for several years at Hamburg.**

Handelsliteratur. Eingegangen sind: Handel, Industrie und Schifffahrt im Bezirke der Korporation der Kaufmannschaft zu Königsberg, Preussen im Jahr 19 5. Bericht des Voistehers amtes der Kaufmannschaft zu Königsberg, Pr., 164 Seiten. Heft 2 von "Correct English" for cultured people, with supplement of business english for the business man. 64 Seiten. Editd. by Josephine Turck Baker. Published by Brandt & Platow, Hamburg, Ferdinandstrasse 55.

## Correct English Wins Distinction in Japan

(A page from EIBUN KAPPO, the Japanese translation of CORRECT ENGLISH: A COMPLETE GRAMMAR.)

### “EIBUN KAPPO”

#### THE JAPANESE EDITION OF CORRECT ENGLISH

### 42. 動詞 Verb ト 其主語 Subject.

#### 規則

動詞ハ 其主語 Subject ガ 單數 Singular 複數 Plural ナ  
ルカニ從テ 單數モ シクハ 複數動詞トナルモノナリ。

動詞ノ 單數複數ハ 其 Subject ノ形ニヨルニアラズシテ 意味ニヨリテ定マルモノナリ

- I. 接續詞 Conjunction “And” ニヨリテ接續セラレタルニツ以上ノ名詞ヨリナル主語 Subject ハ 其主語ガ 同ジ人或ハ物ヲサスカ又ハ “each,” “every,” モシクハ “no” ニヨリテ先行セラル、ニアラズンバ 複數動詞 Plural Verb ヲ用キザルベカラズ

#### 例

- 1 My father and mother *were* there.

上文ニ於テ主語ヲナスニツノ名詞ハ異ナル人ヲナスガ故ニ複數動詞 “were” ヲ用キザルベカラズ。

2. A laggard in love and a dastard in war *was* to wed the fair Ellen of brave Loochinvar.

此ノ文ニ於テハ主語ヲナスニツノ名詞ハ同ジ人ヲナスガ故ニ單數動詞 “was” ヲ用キザルベカラズ。

注意 1. ニツノ形容詞ニヨリテ形容セラルトツノ名詞ヨリナル主語ニシテ

# THE ROYAL ROAD.

As stated, CORRECT ENGLISH did not have to struggle for recognition, when it sprang into existence. There was no seeking of publishers and sending of manuscripts, only to see them flock home accompanied with the stereotyped note that makes sick the heart of the aspirant to literary distinction. The history of CORRECT ENGLISH reads like a fairy tale.

The Magazine had been published but three months, when its articles, which had been exclusively written for its columns by its editor and author, were syndicated, under the direction of E. Benjamin Andrews, formerly President of Brown University, and at that time, Superintendent of the Public Schools of Chicago. The articles, ten in number, appeared weekly in leading newspapers throughout the United States, in a series of contributions by such noted educators as Dr. Henry Wade Rogers, President of Northwestern University, Dr. Clark Mills Brink, Dr. Collin Scott. The following is a *fac simile* of the announcement as printed in the BOSTON JOURNAL, February, 1900:

A New Daily Feature	<b>BOSTON JOURNAL</b> <b>Home Study Courses</b>	A New Daily Feature
---------------------------	--	---------------------------

Under the direction of **E. Benjamin Andrews, LL. D.**, Formerly President of Brown University

## **CORRECT ENGLISH:** **How to Use It.**

Conducted by **Josephine Turck Baker.**

### **A DIFFERENT SUBJECT EACH DAY**

...CONDUCTED BY...

Sundays,	Our Birds at Home	-	-	-	James Speed
Mondays,	The Makers of the Nation,				Clark Mills Brink, Ph. D.
Tuesdays,	Nature Studies for Grown Folk,				Allen Walton Gould, A. M.
Wednesdays,	Correct English and Its Use,				JOSEPHINE TURCK BAKER
Thursdays,	Some Phases of Teaching,				Herbert Miller, A. M.
Fridays,	Our International Relations,				Henry Wade Rogers, LL. D.
Saturdays,	Important Phases of Child Study,				Collin A. Scott, Ph. D.

## **What the "Boston Journal" said of Correct English**

Everyone realizes the importance of writing and speaking English correctly. It is important from a commercial as well as a social standpoint, and nothing indicates so clearly one's real culture and refinement as the manner in which one uses the English language. The papers in this series, of which this is the first, are prepared for the every-day speaker and writer and are not pedagogic in any sense.

"**Josephine Turck Baker** is one of the few persons who attempt to instruct in English, who is practical. She is the successful editor of the widely known magazine, CORRECT ENGLISH: HOW TO USE IT, printed in Chicago. She is a very busy woman, but never too busy to do thoroughly and properly all that she undertakes to do."

"The next paper in this series will be published in next Wednesday's BOSTON EVENING JOURNAL."

## Correct English Wins Recognition in Foreign Countries

### FROM LONDON.

**An Appreciative Letter From Dr. Henry Chel-  
lew, Fellow of Society of Science, London,  
and Membre de L'institute et  
Academie.**

63-A Clovelly Road,  
Chiswick, London, England.

MRS. JOSEPHINE TURCK BAKER,  
Evanston, Ill.

Dear Madam:

You were good enough to send me samples of your excellent journal when I was in America at my extension work in New York. Since my return home, I have shown the copies to my esteemed colleagues, and we should regard it a favor if you would send us with bill, the Volumes marked as per the enclosed, which we will use in our work here, and for which we will give you every credit possible. Please keep our address on your waiting list for special copies from time to time.

Personally, I am greatly enamored of your splendid perceptive methods.

Thanking you, I am,

Yours very truly,

H. C. CHELLEW, Ph. D.

*(Professor and Examiner, in English).*

**Mr. H. G. Selfridge, who Introduced the Big  
Department Store Idea to London,  
Orders CORRECT ENGLISH.**

MRS. JOSEPHINE TURCK BAKER,  
Evanston, Ill.

Dear Madam:

This office is directed by Mr. H. G. Selfridge to renew his subscription to your Magazine, to send you the enclosed check in payment, and to ask you to send it direct to his residence, No. 17 Arlington St., London, W., England.

Yours very truly, A. HUNTER.

2 Rokeby Road, Brockley, London, S. E.

Please send me copies of your excellent magazine, CORRECT ENGLISH, and say if it is possible to get it regularly in this country. I have had several inquiries from persons, and have been asked to secure some copies.

J. S. SIMMONS.

### FROM PARIS.

**The Manager of Chocolate Menier, Paris,  
Subscribes for Correct English.**

MRS. JOSEPHINE TURCK BAKER,  
Evanston, Ill.

My dear Mrs. Baker:—

I inclose my check in payment for my renewed subscription to CORRECT ENGLISH.

With best wishes for your success, I am

Very truly yours,

CHARLES SCHLEINGER.

### From Scotland.

University Union,  
Park Place, Edinburgh.

MRS. JOSEPHINE TURCK BAKER,  
Evanston, Ill.

My dear Mrs. Baker:—

You will find enclosed an order to cover cost of subscription for this year and next. Your excellent Magazine continues to please me.

Yours sincerely, B. MOORE.

### FROM JAPAN.

**American Progress Assembly.**

Tokyo, Japan.

CORRECT ENGLISH PUBLISHING CO.,  
Evanston, Ill.

Gentlemen:—

We enclose our check of Two Hundred and Fifty Dollars in payment of the enclosed subscriptions. We expect to increase the number of subscriptions to five thousand with our next order. Please ship by freight.

TUWIGIO HISEO, Ph. D.

### From China.

53, Kerbau Road,  
Singapore, China.

CORRECT ENGLISH PUBLISHING CO.,  
Evanston, Illinois.

Gentlemen:—

As we are about to establish a booksellers' and stationers' shop we shall be very pleased to act as your representatives locally as advertised in your Magazine.

Yours faithfully,

KHOO JIM SEIN.

273 Boulevard de Montigny,  
Shanghai, China.

CORRECT ENGLISH PUBLISHING Co.,

Evanston, Ill.

Gentlemen:—

Will you please send me first lesson of a Course which will serve to guide me how to write English correctly, how to study and use words in the proper way. I do not require letter-writing or Grammar course as I am tired of grammar rules. Send me also catalogues for books and correct the sentences forwarded. Show me by reason why the sentences are correct and why not correct.

Awaiting your reply, I am,

Yours truly,

T. Y. WU.

**From Brazil.**

Guinle & Cia.,

New York City.

CORRECT ENGLISH PUBLISHING Co.,

Evanston, Ill.

Gentlemen:—

We beg to hand you enclosed herewith our check for \$9.50 covering subscription to your periodical for the period of one year, and a set of Correct English Library, 13 volumes, for account of Dr. Cesar Rabello, whose address you will kindly note is care of Companhia Brazileria de Engeria Electrica, P. O. Box No. 883, Rio de Janeiro, Brazil.

Kindly acknowledge receipt of the enclosed, and oblige,

Yours very truly,

GUINLE & CIA,

per G. G. France.

**From Cuba.**

Havana Electric Railway Light and Power Co.,

Havana, Cuba.

CORRECT ENGLISH PUBLISHING COMPANY:

Evanston, Ill.

Gentlemen:—

I wish to send you a money order covering price of two of Mrs. Josephine Turck Baker's books, but not being absolutely certain as to your new address in Chicago, I will very much appreciate it that you send me your right address as soon as possible in order that I may immediately send you the above money order.

Also please quote me price on "Correct English—How to Use It,"—a complete grammar, by Mrs. Baker, and "Correct Preposition."

Thanking you for a prompt reply, I remain,

Very respectfully, ADOLFO DOMINGUEZ.

**From India.**

Bazaar Baroodkhana,

Lahore, Punjab (India).

CORRECT ENGLISH PUBLISHING COMPANY:

Evanston, Ill.

Dear Sirs:

I shall feel obliged if you would kindly send me a list of the books you keep in stock for sale and let me know the annual subscription of your Magazine CORRECT ENGLISH. I should be glad if you could enlist my name as your subscriber to the Magazine beforehand and send me a copy of the Magazine on receipt of which with your reply, I shall remit your subscription for one year per Post Money Order.

Yours faithfully,

BADRI NATH.

**From Upper Gama.**

Monywa, Lower Chinde.

CORRECT ENGLISH PUBLISHING COMPANY:

Evanston, Ill.

Gentlemen:—

Please enter my subscription to CORRECT ENGLISH Magazine.

Yours truly, B. E. KRISHUA,

By Comsis Office, Monywa.

**From Japan.**

11 to 16, Nihonbashi, Tori Sanhome,

Tokyo, Japan.

TO THE CORRECT ENGLISH PUBLISHING Co.,

Evanston, Ill.

Gentlemen:—

We are handed your letter and bill dated October 3d, having addressed to the American News Co., New York, and they advised us to order "Summer Trial Course" to you directly.

We hereby have pleasure of handing you an order for the following books, which we wish you to directly mail to "Yonezawa-Technical-High-School," Yonezawa, Yamagata-Ken, Japan, and for which we herewith enclose a draft for the sum of \$5.00.

Kindly acknowledge receipt and oblige,

Your very truly,

THE MARUZEN-KABUSHIKI-KAISHA,

(Z. P. Maruya & Co., Ltd.)

K. QUANDZUY, Director.

**From The Phillipine Islands.**

Tarlac, Tarlac, P. I.

I have read the November number of CORRECT ENGLISH, and I appreciate it very much. I shall be pleased if you will place my name on your subscription list. I am sure that I shall learn English from this paper, as it is the most helpful magazine in our country, the Philippines. Very truly yours,

VINCENTE L. LORIA.

Manila, P. I.

I have derived a great deal of knowledge from your esteemed magazine, and it gives me great pleasure to study its various topics.

W. W. KERN.

235 Diaz St., Trozo, Manila, P. I.

I acknowledge with thanks the CORRECT ENGLISH GRAMMAR, and am much obliged to you for the prompt attention given to my order.

This book is an excellent one, and is of great service to me in overcoming my difficulties in using the English language. Yours truly,

S. M. INFANTADO.

**From Republica de Nicaragua.**

Bluefields, Nic.

MRS. JOSEPHINE TURCK BAKER,

Evanston, Ill.

Dear Madam:—

The practice of drills as taught in CORRECT ENGLISH is very valuable in getting one into the proper use of the language, and in finding out the ways of using this or that word, a thing which even many great writers seem not to know, if one reads their works carefully. I have learned a great deal so far; I have come to know the rules and use of the language: a thing which I never knew before. Would you believe me when I tell you that I never knew anything of English or grammar before, except the parts of speech? When I first began your Course, Mrs. Baker, I began like a school-boy just going into class and look at what I can do now! I hope to do still better.

Yours every truly,

C. H. A.

## Correct English Wins Recognition at Home

Chicago Press Club says:

### CORRECT ENGLISH PLACES EVANSTON ON THE MAP.

In view of the fact that Evanston is the seat of the North Western University, that it was the home of Frances Willard, and is the centre from which is published the organ for the great temperance movement that is largely felt throughout the United States, it is certainly giving CORRECT ENGLISH a high tribute to announce, as does the official organ of the Chicago Press Club, that CORRECT ENGLISH has placed *Evanston on the map*. "The Scoop" of October 25, pays the following compliment to the magazine:

#### CORRECT ENGLISH.

"Those who normally speak correct English could get along quite comfortably without the publication named hereover, and those who prefer inaccurate English would have no use for it whatever. But those who desire the knack yet have it not and foreigners who fain would be accurate, need it very much, and therefore the magazine is a success, with a world-wide sale.

You have to go from home to hear about the things of home. CORRECT ENGLISH is published at Evanston, though Evanston may not know it, nor Chicago either. Some forces work in silence. This one never was advertised nor factitiously bruited in any way. Somehow it won on its merits, and created its own market. It is in its fourteenth year—and it has paid a profit from the start. It is tangible evidence of woman's business capability, for it was founded and is conducted by Josephine Turck Baker, wife of a well known attorney practicing at the Chicago bar. It fits in with the true meaning of that persecuted word 'unique,' for there is none other like it, not excepting even Mrs. Towne's Nautilus Magazine in Holyoke. And it has carried the names of Evanston and Mrs. Baker all over the Orient and into our southern continent. A statement *that it has put Evanston on the map* could not be contradicted with any very high degree of confidence."

## Appreciations From Our Readers

### The Nature and the Scope of the Subjects Treated.

The CORRECT ENGLISH Publications are unique; first, because they aim to cover every phase of the subject treated, and, secondly, because they present the matter more lucidly, more concretely, and more comprehensively than any other texts published of a similar nature. The author in her peculiar position as Editor of the only Magazine on English in the world, has been able to learn just what mooted points arise for discussion, in the home, the office, and the study. The innumerable queries that have come to her from seekers of information, in every walk of life, have all been treated and disposed of in her publications, so that in the magazine and in the books, are to be found rulings on *every disputed point of diction*, and in many instances, rulings that can be found nowhere else. No other works published are so comprehensive in their peculiar scope. The full, lucid, and withal highly authoritative exposition on all these various subjects, has won for CORRECT ENGLISH the distinction of being the Court of Appeal as to what is officially correct in English.

### Our First Letters of Appreciation.

(Received in December, 1899.)

CORRECT ENGLISH receives, daily, letters of appreciation from all classes of readers. These help to lighten the task of producing monthly,—year after year, a magazine that must, so far as it is within the author's power,—live up to its very exacting title. The following letters, unsolicited, have helped to make the labor less hard, the pleasure more pleasant:

#### The Magazine.

Department of the Interior,  
Bureau of Education,  
Washington, D. C.

I have examined numbers 4 and 5 of your periodical, CORRECT ENGLISH. I am interested enough to desire a complete file for use in the library of this office. Please supply a complete file.

H. PRESNELL.

It is certainly a carefully edited piece of work.—ELLEN C. SABIN, President Milwaukee-Downer College, Milwaukee, Wis.

It is the best educational work on English in the market.—G. AGNEW, Lit. Editor *Western Magazine*.

It is invaluable.—KATHERINE MOODY SPALDING, Editor Woman's Dept., Bridgeport, Conn., *Morning Telegraph*.

I am delighted with your magazine. It is good measure pressed down and running over.—HUGH A. CALDERWOOD, Munson Electric Company, Pittsburg, Pa.

I send you \$2.00 and wish you great success in your work, for it is of its kind the very best thing out.—A. L. M. SORENSON, Owatonna, Minn.

I am delighted with the magazine.—J. W. GLASGOW, *Cambridge, Mass.*

Enclosed find \$2.00 for which send me your magazine for two years.—MRS. S. B., Waukesha, Wis.

We inclose our order for three subscriptions.—ACADEMY OF THE VISITATION, Cabanne Place, St. Louis, Mo.

We inclose \$1 for subscription to CORRECT ENGLISH.—MARSHALL FIELD & Co.

I enclose \$1 for a year's subscription.—E. D. KINNE, *Judge*, 22d Judicial Circuit, Ann Arbor, Mich.

*The Christian Herald, Detroit, Mich., says:*

CORRECT ENGLISH, a monthly magazine, is a very interesting and sensible periodical. Common faults in speech are pointed out in no finical or pedantic spirit, and the correct forms are given with satisfactory reasons.

### What Another Educator Says of Correct English.

Philadelphia, Pa.

EDITOR CORRECT ENGLISH:

As a teacher of classics and student of Philology, I am always delighted to turn to your magazine for authoritative information because I never fail to gain either a clear and full explanation or some valuable suggestions.

Very sincerely yours,

S. A. ANDERS. Boston, Mass.

EDITOR CORRECT ENGLISH:

I thank you kindly for the sample copies which you sent me last month. They were so interesting and instructive that I placed them in the hands of the adult members of my Rhetoric Class for their edification. I expect to have several other subscriptions for you before long from that source.

Yours truly,  
PENNINGTON E. CLIFF.  
Dayton, Ohio.

EDITOR CORRECT ENGLISH:

We like CORRECT ENGLISH and cannot do without it in our school. Please send us copies for distribution.

Yours very truly,  
A. B. SHAUCK,  
*Principal Collegiate Preparatory School.*  
Pentwater, Mich.

EDITOR CORRECT ENGLISH:

As applied to a knowledge of English, I consider your work the greatest in the history of the English language.

Your truly,  
W. F. JAMESON,  
(*Author "Jamieson Scientific Spelling."*)

March 29, 1910.

I have been receiving CORRECT ENGLISH for the past year. I like it. It ought to be in every school.

A. JONES.  
5710 Rippey St., East End, Pittsburgh, Pa.

EDITOR CORRECT ENGLISH:

You, more than any other person, have helped me in my effort to study and to teach English. I have endeavored to show in a small way my appreciation of your work, by having sent subscriptions to your valuable magazine from Kentucky, Tennessee and Georgia.

The department in CORRECT ENGLISH given to business letters is a *godsend* to me, as I am placed in a position calling for the oral translation of business letters and have had no training whatever for this line of correspondence.

A STENOGRAPHER.

**What a Business Man Says of Correct English.**  
Chicago, Ill., March 15, 1904.

EDITOR CORRECT ENGLISH:

I have just received volume four of CORRECT ENGLISH, and after looking through it, must

write you and say, that it is the best book in my judgment on the subject of English that I have ever seen or heard of. I am also enjoying the monthly issues sent to me thus far, and cannot see how I could get along without them hereafter.

Thanking you for the volume, and trusting to receive the monthly issue regularly, I am,  
Yours truly,  
W. C. CASEY.

St. Andrews, New Brunswick, Can.

EDITOR CORRECT ENGLISH:

I take much pleasure in renewing my subscription to CORRECT ENGLISH. I wish I could find words to tell you how greatly I enjoy the magazine.

EVA L. STOOP.

Snyder, Tex., May 15, 1910.

EDITOR CORRECT ENGLISH:

I am very much pleased with the magazine, and am doing what I can to secure subscriptions. I think it is the best magazine published for the study of English, and I cannot find words adequate to express my appreciation of CORRECT ENGLISH and its author.

I knew but little of English when I began reading your magazine. I have not "learned it all," but I have learned a *few* things. Last summer, in a summer normal of more than a hundred teachers, I was the only one that graded 100 per cent on grammar and composition. I owe it all to CORRECT ENGLISH.

J. C. SAMUELS,  
*Admirer of Correct English.*

I am highly pleased with CORRECT ENGLISH and feel that I would give up all other magazines before I would this wonderful teacher.

Long life to its present editor.

A CLUB WOMAN.

**From the Author of "Mioliere"**

Lake Forrest, Ill.

JOSEPHINE TURCK BAKER,  
Evanston, Ill.

My dear Mrs. Baker:

I enclose my check in payment of my renewal subscription to your excellent magazine.

Very truly yours,  
HOBART C. CHATFIELD-TAYLOR.

**What Business Men Think of Correct English.**

Pittsburg Office, Oct. 22, 1904.

EDITOR CORRECT ENGLISH:

Please change my address from Supt. Bradstreets, Washington, D. C., to G. W. Duffus, P. O. Box 453, Pittsburg, Pa.

I consider your publication a great aid and benefit in business training.

Yours very truly,

G. W. DUFFUS, *Supt. Bradstreet Co.*

Chicago, Ill., Sept. 15, 1904.

EDITOR CORRECT ENGLISH:

Your magazine is the most interesting as well as the most valuable thing I have ever seen on language and its correct use. I predict for it a wide circulation, if it has not such already.

Very truly yours,

J. E. KELLY.

Jefferson City, Mo., Oct., 1, 1904.

EDITOR CORRECT ENGLISH:

I have received Bound Volume One, and I think it the finest instructor of the English language that has ever been produced—the “chef d'oeuvre” of grammatical effort.

Very sincerely yours, JAMES A. FOX.

**What a Prominent Editor Says of Correct English.**

Denver, Col., March 11, 1904.

EDITOR CORRECT ENGLISH:

Your magazine is the most valued of any I receive, for I know that I need it in almost every sentence I make. I suppose my English makes you groan, but you are very kind to tolerate it.

I intend to put your magazine into as many homes as I can, for I think it should be in every family whether there are children or not.

Wishing you great success for 1904, I am,

Your friend, J. H. TILDEN,  
*Editor.**The San Angelo Standard,*

San Angelo, Tex., August 1, 1910.

EDITOR CORRECT ENGLISH:

I've been reading your magazine since college days, and consider it the best magazine of its kind published.

Very truly, C. H. TUPPER.

**What Principals of Schools Think of Correct English.****Badger State Business College.**

Milwaukee, Wis.

EDITOR CORRECT ENGLISH:

We are using your excellent magazine in our English classes at the present time and find it excellent in every respect. Sincerely yours,

WALTER P. SMITH, *Principal.***Brown's Business Colleges.**

Jacksonville, Ill.

EDITOR CORRECT ENGLISH:

If our subscription has expired, please renew it for another year, and send use Bound Volumes One, Two, and Three. We will make payment for the same upon receipt of your bill.

We find CORRECT ENGLISH an excellent supplementary text for class room work, and hope to have all our teachers subscribe for it in the near future.

Very truly yours,

T. R. HOPKINS,

*Principal Brown's Business College.*

Cincinnati, Ohio.

EDITOR CORRECT ENGLISH:

Enclosed, find \$30.00 for subscriptions to CORRECT ENGLISH. Very truly yours,

D. D. MUELLER,

*Principal Barrett Commercial College.*

I have recommended CORRECT ENGLISH to our students, and forty-eight have given me their subscriptions. The following is the list: \* \*

PROF. LOUIS WESSEL,  
Concordia College.

If I could have but one educational magazine I should choose CORRECT ENGLISH. I have been in the educational work for about twenty years and have never before found a magazine so useful and interesting as CORRECT ENGLISH.

E. P. POTTER,

*Principal Southwestern Business College.*

Lady of Mercy Academy,

EDITOR CORRECT ENGLISH: Pittsburgh, Pa.

With pleasure I renew my subscription for your magazine, CORRECT ENGLISH.

Your work is very much appreciated by me and by the faculty.

With best wishes,

SISTER HILDA.

*Directress of Academy.*

San Jose, Cal.

EDITOR CORRECT ENGLISH:

Enclosed find \$9.60 for which I wish CORRECT ENGLISH sent to the persons whose names are forwarded herewith. Professor Cox, my principal, placed in my hands today CORRECT ENGLISH: A COMPLETE GRAMMAR. I shall take pleasure in studying its pages. I have bound volume No. V of your magazine and have found much in it of value in my English work. I do not see how I could get along without CORRECT ENGLISH. I was a long time wanting just such a magazine before finding yours, and feel very thankful for the aid it gives me. I have a class in English in connection with my shorthand work, and feel that they will be better stenographers for the valuable instruction given on your pages.

Thanking you for the assistance you have rendered me, and wishing you the prosperity your magazine merits, I am,

Yours truly,

IVA M. WEBBER.

**What Educators Say of Correct English: A Complete Grammar.**

Bellingham, Wash.

CORRECT ENGLISH PUBLISHING CO.:

The grammar that you sent to me upon approval was received in due time. It is such a book as I have been searching for among the publisher's catalogues, and in my judgment it is *unexcelled*. It should find a place in every school in the United States as well as in every home where correct English is so very necessary. Find enclosed draft for the book. Thankfully yours,

JOHN W. FLESHER, Ph. D., D. C. L.

Inclosed find my check in payment of the grammar ordered from you. In the examination that I have given the text, I find it the clearest, the most complete, the most concise, and the most exact text that I have ever seen. Will you please mail me four more copies of this book? I shall place the text in the hands of the advanced pupils next year. These four copies I shall use as reference texts.

J. MAYNARD ILANNA,

*Principal, Mohler Public Schools.*

CORRECT ENGLISH: HOW TO USE IT, was received today. I am delighted with it. If I could I would put it in the hands of my eighth grade at once.

JAMES S. STEVENSON,

*Principal Penrose School, St. Louis, Mo.*

This book is certainly the finest I have ever seen to date.

C. L. KRANTZ,

*Augustana Business College, Rock Island, Ill.*

We hope to adopt CORRECT ENGLISH at a later period. We are familiar with the works of the author, and we therefore appreciate the volume.

SISTERS OF MERCY,

*St. Peter's Convent, San Francisco, Cal.*

No exposition of a similar nature has come to my notice which deals so rationally with an important subject. The method of presenting abstruse points cannot fail to assist the student to a very large degree. I shall use the book in my school.

R. A. BRUBECK,

*New London (Conn.) Business College.*

We consider it the best textbook for both the grade department and the commercial department that we have yet examined, and intend introducing it the next school year.

A. ANDERSON,

*Phoenix (Ariz.) Academy and Business College.*

Certainly I want CORRECT ENGLISH. I could not think of teaching without it. Inclosed, you will find subscription list of pupils wishing it, and money order for \$7.20, in payment thereof.

A. TEACHER.

Vallejo, Cal.

I have purchased the library of CORRECT ENGLISH, which I saw advertised in your magazine, and I can now see why you are regarded on the Pacific coast as the greatest grammarian of your time.

Very sincerely yours,

WILLIAM LLOYD COX.

**THE CORRECT ENGLISH DRILL BOOK.**  
**The American Telegraph and Telephone Com-**  
**pany Adopts CORRECT ENGLISH**  
**DRILL BOOK for Its Employees.**

CORRECT ENGLISH PUBLISHING CO.,  
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We have examined your drill-book, and have decided to adopt it for the use of our employees. Your books were suggested to us by The Newberry Library, and after examining several text-books on English, we have decided to adopt yours as being the most practical books published.

THE AMERICAN TELEGRAPH AND TELEPHONE CO.

The CORRECT ENGLISH DRILL BOOK—220 Daily Drills in the use of Correct English, is the most helpful and practical book for use in the schoolroom that has ever been published.

A TEACHER.

**The Bound Volumes.**

Chicago Public Library,  
 Frederick H. Hild, Librarian.

(From Chicago Public Library.)

We find that we have Vols. i.-v. of your periodical, CORRECT ENGLISH, and shall ask you therefore to supply the remainder of the set, and to enter our name for all future volumes.

C. B. RODEN, *Supt. Order Dept.*

**Ten Thousand Words: How to Pronounce Them.**

(From Peoria Public Library.)

Your beautiful and very useful book, TEN THOUSAND WORDS: HOW TO PRONOUNCE THEM, is received. You are engaged in an excellent work, and we are pleased to inform you that we have placed your publications in our school libraries, and that they are highly appreciated by both teachers and pupils.

E. S. WILSON,  
*Historian.*

**Ten Thousand Words: How to Pronounce Them.**

Academy of Our Lady of Mercy, Pittsburgh, Pa.  
 EDITOR CORRECT ENGLISH:

Let me congratulate you on your book TEN THOUSAND WORDS; HOW TO PRONOUNCE THEM. My copies came to-day, and I immediately gave one to our Mother Superior, so you will undoubtedly receive many orders from her Convent, as the Sisters teach in several schools, and are all progressive women. I am very much interested in the work that you are doing, for your teachings are convincing, and you have given wide margin to the "fad riders."

Wishing you great success in the publication of your books, I am

Very sincerely yours, SISTER HILDA.

Directress of Our Lady of Mercy Academy.  
 St. Joseph's Convent, Wheeling, W. Va.

**Correct English in the Home.**

EDITOR CORRECT ENGLISH: Pittsburgh, Pa.

I am very much pleased with CORRECT ENGLISH IN THE HOME. I have three children, ranging from three to seven years, and for whose sakes, I am adding materially to their sections of my library. I have some very valuable children's literature; ranging from that splendid series, *Journeys through Bookland*, by Charles H. Sylvester, on up to the Bible; and I read aloud to them and explain, in simple language, what I read, in order that their comprehension may broaden, and their minds may expand, and that their appreciation of things beautiful and good may develop and grow strong. I believe that books like your CORRECT ENGLISH IN THE HOME are *splendid* aids, even in their tender years. Our children manifest a vastly more intelligent interest in such books than they ever have done in the "Mother Goose" sort.

I thank you again for these books.

GRANT MITCHELL.

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## Appreciations of the Correct English Correspondence School.

### What Some of Our Pupils Say.

442 West Fifty-seventh St.,  
New York City.

My dear Mrs. Baker: You will find inclosed my check for five dollars, which is the last payment. This is the first course that I have ever taken by mail. I had but little confidence in any correspondence course, but I must say that, since studying your method, I have changed my opinion. I hope my lessons have not been tiresome to you when making corrections, for I knew very little about English when I began this study.

Assuring you of my pleasure in working out the lessons, I am,

Yours very respectfully,  
JOHN W. ARMSTRONG,

Chicago, Ill.

JOSEPHINE TURCK BAKER:  
Director Correct English Correspondence  
School:

My dear Mrs. Baker:

You cannot imagine how much these lessons have meant to me, nor how I have enjoyed every moment spent in preparing them. Many of them were prepared in the evening; although I sometimes found but one evening during an entire week for the work.

You teach with only one object in view—the pupil's welfare. This exacts the deepest respect and admiration from your pupils.

Anything that I can say in favor of this course is but a small return for what it has done for me; its good influence is noticeable in all my work.

Kindly use my name and address hereafter, since I am proud that I was once affiliated with a school that stands for thoroughness; a school that maintains so high a standard of my mother tongue.

Respectfully,  
CLARA EEYSENBACH.

JOSEPHINE TURCK BAKER,  
Director, Correct English Correspondence  
School.

My Dear Mrs. Baker:

Please accept my most sincere thanks for the thorough and detailed two page correction ac-

companying my lesson 15, of the School's course in Correct English. The trouble which you have taken in making this lesson clear to me, with the services extended me in so doing, is highly appreciated, allow me to assure you.

You may print anything I may write to you concerning your not-to-be extolled enough CORRECT ENGLISH course, whenever you care to do so. I have found satisfaction in every lesson. With me it is of course *Non Plus Ultra*.

Thanking you again for being given the opportunity to take up the study with you, I am,

RALPH H. KASPER.

DEAR MRS. BAKER:

I must admit that before beginning my course, I had little faith in Correspondence Schools, as I had received very little consideration from a certain well-advertised "Correspondence School." I wish to state that I am very much pleased with the progress I have made in the short time I have been studying under your direction. I believe I have gained more, and gained it more thoroughly, than I could have obtained in twice the length of time in any other school. Kindly accept my sincere thanks for the help you have given me.

If you will send me the names of applicants for information from New Jersey, I shall be very glad to write them personally as to the value of your work. Having solicited for the Drake College, Jersey City, N. J., for a number of years, I have learned that a few kind words from a former student will often do more than catalogues or official information. If I can help you in any way let me know.

CHARLES A. BITTIGHOFER.

Denver, Colo.

JOSEPHINE TURCK BAKER,  
Director Correct English Correspondence  
School.

My dear Mrs. Baker: Your instruction is excellent. I am getting hold of the intricacies of our language. I shall recommend your correspondence course whenever opportunity is given.

Sincerely yours,

S. F. SVENSSON.

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# Correct English

## How to Use It

Edited by JOSEPHINE TURCK BAKER

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### "The World Does Not Require So Much to Be Informed As to Be Reminded"

#### Foreign Plurals

(a) Foreign words that have been imported into the English language, retain their foreign plurals; and, in many cases, when commonly used, they have two plurals, viz., a foreign and an English.

##### EXAMPLES OF FOREIGN WORDS WITH TWO PLURAL FORMS.

apex	apices	apexes
automaton	automata	automatons
appendix	appendices	appendixes
bandit	banditti	bandits
candelabrum	candelabra	candelabrum
cherub	cherubim	cherubs
focus	foci	focuses
index	indices	indexes
medium	media	mediums
memorandum	memoranda	memorandums

Note.—The plural form "indices" is restricted in its application, it being used especially as a scientific term, as in Algebra. "Indexes" is the correct form to use in referring to the plural of index, a detailed alphabetic list of topics, etc.

(b) Foreign words that have not passed into common use have only one plural form, viz., the foreign.

##### LATIN WORDS WITH BUT ONE PLURAL FORM.

amanuensis	amanuenses
axis	axes
datum	data
nebula	nebulae
stratum	strata
vortex	vortices

Note.—The plural of "prospectus" is "prospectuses."

##### GREEK WORDS WITH BUT ONE PLURAL FORM.

analysis	analyses
antithesis	antitheses
basis	bases
crisis	crises
criterion or criterium	criteria
ellipsis	ellipses
hypothesis	hypotheses
phenomenon	phenomena
thesis	theses

# Your Everyday Vocabulary—How to Enlarge It

THE GOLDEN RULE IN SPOKEN OR WRITTEN LANGUAGE.—USE THE WORD—  
ANGLO-SAXON OR LATIN DERIVATIVE—THAT WILL  
BEST EXPRESS YOUR MEANING

There is no reason why the speaker should not have the same comprehensive vocabulary as the writer. Choose words as you would your clothes, selecting some for their beauty, others for their richness, others for their general utility, always keeping in mind that, like one's garments, the words should be appropriate to the occasion. (From *How Can I Increase My Vocabulary?*)

## COMPLETE ALPHABETICAL LIST

Note—The initial article in this series began in January, 1911 \*

### **Esthete, Aesthete (noun).**

*Esthete* or *Æsthete* (es-theet; accent on *es*) means: (1) Properly, one who cultivates the sense of the beautiful; one in whom the artistic sense or faculty is highly developed; one very sensible of the beauties of Nature or art.

(2) Commonly, a person, who affects great love of art, music, poetry and the like, and corresponding indifference to practical matters; one who carries the cultivation of subordinate forms of the beautiful to an exaggerated extent; used in slight contempt.

"You perhaps mean the mania of the *æsthetes*—boudoir pictures with Meissonier (mā-so-nyā) as the chief deity—an art of mere fashions and whims."

### **Esthetic or Aesthetic.**

*Esthetic* (accent on *thet*) means pertaining to the science of taste and beauty; originating in the sense of the beautiful.

"We do not go to pure philosophers for *esthetic* sensations. Henri Bergson is a striking exception to this rule."—*Sanborn*.

### **Esthetical or Aesthetical.**

*Esthetical*, same as *esthetic* (rarely used).

### **Esthetically or Aesthetically.**

*Esthetically*, *æsthetically* (accent on *thet*) means with reference to the sense of the beautiful.

"In truth it made all the other houses of the town look shoddy—standing alone beyond them, like its master, if anything a little to *æsthetically* remote from common wants."—

*John Galsworthy.*

### **Esthetics or Aesthetics.**

*Esthetics* or *Æsthetics*. *Es-thet'ics* (noun)

means the science which deduces from Nature and taste the rules and principles of art; the theory of the fine arts; the science of the beautiful, or that branch of philosophy which deals with its principles; the doctrines of taste.

"Categorical *æsthetics* are useless, because the final judgment of the world on questions of taste is useless."

### **Estop.**

*Estop* (accent on *top*) means to bar, to stop, usually by one's own act.

"His amazing position on the Panama toll question \* \* \* *estopped* his admirers from putting forward any claim in the President's behalf."

### **Estrange.**

*Estrange* (es-tranje; accent on *trange*) means to divert from its original use, to alienate the affections of, turn friendship into enmity.

"They had been *estranged* for many years."

### **Etch.**

*Etch* (ech) means specifically to engrave by the use of an acid. Also, to sketch, delineate.

"Beyond it the pines were *etched* in sharp outlines on the bright blue sky."—*Ellen Glasgow.*

### **Etching.**

*Etching* is a process of engraving in which the lines are produced by the action of an acid instead of a burin (bu'rin). It is in this particular that an etching differs from an engraving.

*Painter's Etching.* This is a phrase used to designate an etching which in first conception, composition, delineation and mechanical execution is entirely the work of one artist, as opposed to an etching executed after a design or picture by another artist.

\*Your Everyday Vocabulary, A to D, now in Book Form

**Ethereal.**

*Ethereal* (e-thee-re-al; accent on *thee*) means heavenly, celestial, spiritual; figuratively, light, intangible.

"The audience loved her and applauded her warmly, for a soft white robe lent an almost *ethereal* touch to her beauty."

**Ethic.**

*Ethic* (adj.) same as ethical.

**Ethical.**

*Ethical* (adjective) means relating to morality or the principles of morality; pertaining to right and wrong in the abstract or in conduct; pertaining or relating to *ethics*.

Some day, in due process of *ethical* evolution, it may be possible to close the moral gap between public and private business."

**Ethics.**

*Ethics* (accent on *eth*) means the science of right conduct; the whole of the moral sciences; rules of practice in regard to a single class of human actions and duties, as, the *ethics* of the medical profession.

**Ethnic.**

*Ethnic* (accent on *eth*) means pertaining to race. Also, heathen, pagan; opposed to *Jewish* and *Christian*.

"Then skirmishes of protest among mountain peoples whose *ethnic* and religious affiliations were upset by the dispositions finally made."

**Ethnically.**

*Ethnically* (accent on *eth*) means with regard to race.

**Ethnology.**

*Ethnology* (accent on *nol*) means the science of the races of men; their history, customs, etc.

**Ethography.**

*Ethography* (accent on *thog*) means a description of the moral characteristics of man.

**Ethology.**

*Ethology* (accent on *thol*) means the science of ethics, especially applied ethics.

Sir William Hamilton has said that Aristotle's Rhetoric is the best *ethology* extant.—*Fleming*.

**Ethos.**

*Ethos* (accent on *e*, as in *meet*) means habitual character or disposition.

\* \* \* "there can be no doubt as to the contents and *ethos* of that system."

**Etiquette.**

*Etiquette* (et-i-ket; accent on *ket*) means conventional requirements in regard to social behavior; good manners.

"Mr. Osborn found that even a prison had its rules of *etiquette*."

"There has been some further question of the *etiquette* upon this occasion."

**Etymon.**

*Etymon* (et-i-mon; accent on *et*) means original and fundamental sense; primitive word; root.

**Eudemonism.**

*Eudemonism* (u-dee-mon-izm; accent on *dce*) means the doctrines of happiness, or the system of philosophy which makes human happiness its highest object.

**Eugenics.**

*Eugenics* (u-jen-iks; accent on *jen*) means the science of race-culture.

The Society for Social Progress \* \* \* was continuously astir about pure milk and factory laws, \* \* \* *sociology*, and *eugenics*.

—*Henry Sydnor Harrison*.

**Eulogy.**

*Eulogy* (u-lo-ji; accent on *u*) means high praise. Specifically a speech prepared for the express purpose of lauding its object.

In these descriptions there was much *eulogy* of my father, but little or no mention of myself.—*Hall Caine*.

"She remained obstinately silent to his *eulogies* of the prima donna."

**Eulogize.**

*Eulogize* (accent on *u*) means to pronounce a eulogy upon. Spelled also *eulogise*.

"As to the reference to the 'beloved Judge,' let me tell you that you have no right to *eulogize* that gentleman."

**Eupeptic.**

*Eupeptic* (accent on *pep*) means having a good digestion. Opposed to *dyspeptic*.

**Euphemism.**

*Euphemism* (u-fe-mizm; accent on *u*) means a figure by which a more agreeable word is substituted for one that is offensive or indelicate.

"It were *euphemism* to lable such efforts teaching or instruction."

# Queries and Answers

Selected from the Editor's Daily Mail

## Wasn't or Weren't.

Minneapolis, Minn.

EDITOR CORRECT ENGLISH:

Is it correct to say, "You were paying more attention than he was, *wasn't* you," or should *wasn't* be changed to *weren't*? FOREIGNER.

Answer.—"*Weren't* you" is the correct form. "*Wasn't* you" is always incorrect. *You*, whether used for the singular or the plural, always takes the plural verb in both the declarative and the interrogative form: "You *were*" (or *weren't*); "*Were* you?" (or *weren't*).

## Suspect and Expect.

Minneapolis, Minn.

EDITOR CORRECT ENGLISH:

Kindly inform me in your next issue which of the following expressions is correct:

"I *suspect* I shall go," or "I *expect* I shall go."

A SUBSCRIBER.

Answer.—The following excerpt from "THE CORRECT WORD" will answer your question fully:  
**Suppose and Expect.**

*Expect* properly refers to the *future*; *suppose*, to the present, past, or future. Again, *expect* expresses *expectation*; it should not be used for *suppose*, which expresses a supposition; thus: we should say, "I *suppose* you will go;" on the other hand we say, "I *expect* him this evening." The following are correct uses of these words:

I *suppose* that you had a pleasant time yesterday. (Not *expect*.)

I *suppose* that you will have a pleasant time this evening. (Not *expect*.)

I *suppose* that he is offended. (Not *expect*.)

I *suppose* that he will be late this evening. (Not *expect*.)

I *suppose* that you were late at school this morning. (Not *expect*.)

I *expect* to go to New York next week.

I am *expecting* a telegram every minute.

I am *expecting* a letter from my brother.

Do you *expect* to go? Salem, Oregon.

EDITOR CORRECT ENGLISH:

Will you kindly tell me through the next issue of CORRECT ENGLISH which of the two words enclosed in parenthesis you consider correct?

1. To think her (*part* or *portion*) was done.

2. The country clung to its (*prescribed* or *proscribed*) faith. McCarthy.

3. I (*purpose* or *propose*) to do right; I (*purpose* or *propose*) to do this specific thing because it is right.

4. If you go there, you will be (*likely* or *liable*) to get into trouble.

5. We enjoy (*healthy* or *healthful*) surroundings.

6. Which, when Deucalion, with a *piteous* or *pitiable* or *pitiful*) look, beheld, he wept.

7. Look out of the door. Is *of* superfluous in this sentence?

8. To love and to admire (*has* or *have*) ever been the joy of his existence. A SUBSCRIBER.

Answers.—1. Use *part*, the meaning being an individual share of the work. *Portion* more properly applies to something which is portioned out, implying a person to receive it or some special purpose to which it is to be applied. The uses of these two words seem almost to merge one into the other in your sentence. See THE CORRECT WORD, *Part* and *Portion*.

2. *Prescribed* is that which is defined authoritatively; *proscribed* is that which is prohibited. The correctness of the author's use depends upon the meaning intended. If the first, *prescribed* is correct; if the second, *proscribed* is correct. I take it that the author wishes to convey the meaning that the people clung to the faith that had been denounced and prohibited. This sentence is cited in one of the dictionaries as an example of the correct use of the word *proscribe*.

3. Use *Purpose*. See *Ibid*, p. 144.

4. Use *likely*, and restrict *liable* to express greater danger; as, "If you go there, you are *liable* to get hurt or killed." See *Ibid*, *Apt*, *Likely*, *Liable*.

5. Use *Healthful*, the word meaning *conducive to health*. See *Ibid*.

6. Use either *piteous* or *pitiful* if the meaning is full of compassion or that which excites compassion, the words being interchangeable in meaning when used in these senses. *Pitiable* means deserving pity.

7. *Of* is not superfluous; on the other hand, it is required, *out* no longer being construed as a preposition. (It has a prepositional force when

compounded as in *outdoors*.) In the sentence "Look out of the door (or the window, etc.), *out*, an adverb, is construed as combining with the preposition *of* to form a phrase preposition (two words used as a single preposition) and the compound governs the noun *door*, which is in the objective case.

8. Use the singular *has*, the context favoring the singular verb. For compound phrases and clauses connected by *and* and used as singular and plural, see CORRECT ENGLISH: A COMPLETE GRAMMAR, p. 84, "To know her and to love her *has* been a joy to me." See also THE CORRECT WORD, p. 211.

EDITOR CORRECT ENGLISH: Blair, Nebr.

Kindly inform me which of the following sentences are correct:

1. Some people, when they start in science, are not systematic.

When some people start in science, they are not systematic.

2. My *old* mother.

My *aged* mother.

I find it very profitable to study CORRECT ENGLISH. A SUBSCRIBER.

Answers:—1. Use the second form. Instead of *people*, however, use *persons*. See THE CORRECT WORD, p. 130, *Persons and People*.

2. Use the second form.

I thank you for your appreciative words.

**Begin and Commence; Except and Excepting.**  
Minneapolis, Minn.

EDITOR CORRECT ENGLISH:

1. Kindly publish in CORRECT ENGLISH the difference between *begin* and *commence*. 2. What pronoun should be used after *except* in the following sentence:

"All of the party left, except (*she* or *her*)"? Could *excepting* be used? A SUBSCRIBER.

Answer.—THE CORRECT WORD, page 34, gives the following:

**Commence, Begin, Start.**

1. *Commence* and *begin* are, in the main, interchangeable in meaning, but the simple Anglo-Saxon *begin* is usually regarded as preferable. *Commence* is far more restrictive in its application than is *begin*. Thus: A tree can *begin* to grow but not *commence* to grow (*Commence* cannot be logically followed by the infinitive.) Again *commence* or *commencement* refers merely to some form of *action*, while *begin* is not so restricted, it being applicable to the action, state,

material, extent, etc. Because of the restrictive application of *commence*, and because of the adaptability of *begin* to all ordinary uses, the latter is generally recommended.

*Start* is interchangeably used with *begin*, when the meaning is to set ut; to enter upon an action, course, or pursuit, as a journey or a race; but the context differs slightly. Thus: "We *started* early in the morning;" "We *began* our journey early in the morning."

The use of *start*, as in the sentence, "The business will *start* tomorrow," is colloquial.

2. Use the objective form *her* after *except* or *excepting*, this preposition being equivalent in meaning to *but*. Compare with "None but *him* or *her*."

**Affect and Effect.**

EDITOR CORRECT ENGLISH: New York City.

I am a constant reader of your Magazine. Kindly tell me the correct forms of the following:

"By reason of track elevation's *affecting* or (*effecting*) Lots 51," etc.

Answer:—*Affecting* is the correct word to use in your sentence, affecting meaning to *change the condition of*; effect, *that which brings to pass*.

**I or Me.**

Minneapolis, Minn.

EDITOR CORRECT ENGLISH:

Which is correct: "She did not know it was *I*" or "She did not know it was *me*"?

"She did not know it was *I*" is the correct form, the nominative case being required after the verb *Be* (*am, is, was, etc.*). CORRECT ENGLISH: *A Complete Grammar*, page 79, (b) gives the following:

"The noun or pronoun that follows the verb *to be* is in the same case as the noun or pronoun that preceded the verb *to be*." With the exception of the infinitive form of the verb *to be* (when used as a verb), the noun or pronoun that precedes or follows it, is always in the nominative case; as, "It is *I*," "It is *she*," "It is *we*," etc.

Minneapolis, Minn.

EDITOR CORRECT ENGLISH:

Is it correct to say "He is quite *vain*"? *Vain* is an adjective, but in this sentence it seems to be the object of the verb.

Answer:—The sentence is correct, *vain* being an adjective used as a predicate complement after the verb *Be* (*am, is, was*.)

The verb *Be* never takes an object.

# Helps for the Teacher

## HELP FOR TEACHERS AND PUPILS.

Sheldon, Iowa.

### EDITOR CORRECT ENGLISH:

Kindly give the function of the underscored words in the following sentences:

1. You come *second*.
2. *About* a dozen girls were there.
3. We walked *about*.
4. What did you talk *about*.
5. *Above* five hundred were present.
6. The captain went *above*.
7. A voice came from *above*.
8. He rooms on the floor *above*.
9. It matters *little* what he says.
10. Fear *no more* the heat of the sun.
11. Turn *over* a new leaf.
12. We must have walked *over* six miles.
13. *Since* that time I have not seen her.
14. *Since* it is raining we will not go.
15. I have not seen her *since*.

### Answers:

1. Construe *second* as an adjective used as a complement of *come*, and construe *come* as equivalent in meaning, in this particular use, to the verb *Be* ("You *are* *second*"). Compare with "You come third," "You come fourth." It is obvious that the adverb would be incorrect after *come*, the meaning being you are second in order.

2. Construe *about* as an adverb modifying the adjective *dozen*. (Compare with "*nearly* a dozen.")

3. Adverb, modifying *walked*.

4. Preposition governing *what*. ("You did talk *about* *what*.")

5. Adverb, but *more than* is preferable. If adverb *above* is used, it is construed as modifying *five hundred*.

6. Adverb modifying *went*.

7. A noun in the objective case governed by *from*.

8. Adjective, modifying *floor*. (In the analy-

sis, *above* would be construed as an adverb following the verb *is* understood (*that is*) *above* and used for the time being as an adjective, the verb *Be* (*am, is, was, etc.*) not being capable of taking a modifier. As an adjective (predicate complement) *above* would modify *floor*. When *above* precedes a noun, as "The *above* address," *above* is then construed directly as an adjective; this use of *above*, however, although very general, is criticized by some authorities.

9. Adverb, modifying *matters* (verb).

10. *No* is an adverb modifying the adverb *more*, which in turn modifies the verb *fear*.

11. The meaning is "turn a new leaf over." *Over* is an adverb modifying *turn*. In the sentence "Walk *over* the bridge," *over* would be construed as a preposition. You will readily see that the sentences are not parallelisms.

12. *More than* is preferable to *over*, and is construed as an adverbial modifier.

Expanded, the sentence would read, "We walked more than six miles is."

13. Preposition, governing *time*.

14. Conjunction, connecting the subordinate clause that it introduces (since it is raining) with the principal clause "We will not go."

15. Adverb, modifying *scen*.

## Are or Is; They or We.

Minneapolis, Minn.

### EDITOR CORRECT ENGLISH:

Kindly inform me through the next issue of CORRECT ENGLISH whether the following sentence is correct.

1. "If John or James *are late*, they will be fined as promised by the rules of the Lodge."

2. Is it proper to use a plural pronoun where two nouns are separated by a disjunctive as in the above sentence. Please give rule and explain fully.

A SUBSCRIBER.

Answer:—"If John or James *is* late, *he* will be fined," etc., is the correct form. 2. The singular verb and pronoun are required when singular nouns are connected by a disjunctive conjunction. THE CORRECT WORD, page 213 gives the following:

When the compound subject consists of two or more singular nouns or pronouns connected by the conjunctions "either—or" or "neither—nor," it is singular, and, hence, the verb is singular.

*Either John or his father is going.*

*Neither John nor his father is going.*

These conjunctions make the subject singular, for the reason that an assertion is made of only one of the subjects.

When the subjects differ in person, the verb agrees with the one that immediately precedes it.

*Either he or I am going.*

*Neither he nor I am going.*

When one of the subject nouns is plural, the plural verb is required, and the plural noun must immediately precede the verb.

*Either James or his sisters have the book.*

*Neither James nor his sisters have the book.*

In the case of pronouns, the same rule does not always obtain; thus, while the plural pronoun would immediately precede the verb in the sentence, "Either he or *they are* going," the singular pronoun would precede the verb in the sentence, "Either you or *I am* going," or "Either you or *he is* going." The reason for this is that precedence should be given to the position of *you*.

#### **St. Mary or St. Mary's Academy.**

Vancouver, Wash.

EDITOR CORRECT ENGLISH:

Kindly inform us whether it is "St. Mary's Academy" or "St. Mary Academy;" "St. Vincent's Academy" or "St. Vincent Academy."

A SUBSCRIBER.

Answer:—"St. Mary's Academy" and "St. Vincent's Academy" are the forms employed quite generally. Titles other than those employed in this way do not take the possessive; thus: we write "Henrotin Hospital," not "Henrotin's Hospital." In brief, the possessive sign is used in cases like those cited in your query.

#### **Instalment and Installment.**

EDITOR CORRECT ENGLISH:

Will you please tell me if the word installment should be written with two or one "l." In your October number on page 129 it is written with one "l." Thanking you in advance.

A SUBSCRIBER.

Answer:—Both instalment and installment are

correct, precedence being given to one l.

1. *Boul.* is the recorded abbreviation of *Boulevard*. See CORRECT ENGLISH BUSINESS LETTER-WRITING and BUSINESS ENGLISH, page 109, also Standard Dictionary. *Blvd.*, however, is quite commonly employed.

2. *Sheep's* is the form of the possessive plural, *sheep* being the form for both singular and plural. See THE CORRECT WORD, page 214.

FISH'S FISHES is the correct form of the plural possessive, *fish* being the form of the plural when the idea of collectivity is prominent, and *fishes*, when that of plurality is prominent. Note the following excerpt from THE CORRECT WORD:

#### **Fish and Fowl.**

*Fish* is a collective as well as a singular noun; in consequence, one properly says, "I caught a *fish*;" "We had a large catch of *fish*" (many, several). The plural form *fishes* is used when not thought of collectively; as, "How should you like to live in the sea where all the *fishes* are swimming about?"

3. *Is* is correct? The following from the CORRECT ENGLISH GRAMMAR covers all the points in the foregoing queries:

The following nouns, although plural in form, are regarded as singular, and, hence, are followed by singular verbs:

*Amends, news, tidings, summons, gallows, politics, physics, optics, mathematics. Athletics* is generally plural. *Tidings* is often plural (these tidings.)

"Summons" has a plural form, "summonses."

The following nouns may be used either in the singular or in the plural; thus: *means, odds, pains, wages*.

Singular.

This means *was* used to influence him.

No pains *is* taken to make it pleasant.

The odds *is* in his favor.

The wages of sin *is* death.

Plural.

These means *were* used, etc.

No pains *are* taken, etc.

The odds *are* in his favor.

His wages *are* small.

Some nouns that have the same form for both the singular and the plural are: deer, sheep, trout, salmon, thus:

(Continued on Page 10)

# Course of Instruction in Muscular Movement Penmanship, Prepared by the American Penman Magazine

## Lesson III.

<sup>60</sup> A B C D E F G H I J K L M  
N O P Q R S T U V W X Y Z

Illustration No. 10.

<sup>59</sup> Miriam Miriam Miriam Miriam  
<sup>58</sup> Narrow Narrow Narrow Narrow N

Illustration No. 11.

<sup>60</sup> L L L L L L L L L L L L L L L L  
<sup>61</sup> Laura Laura Laura Laura Laura  
<sup>62</sup> Luminous Luminous Luminous Lu

Illustration No. 12.

<sup>63</sup> M M M M M M M M M M M M M M M M  
<sup>64</sup> N N N N N N N N N N N N N N N N  
<sup>65</sup> Horror Horror Horror Horror Hor

Illustration No. 13.

<sup>66</sup> Q Q Q Q Q Q Q Q Q Q Q Q Q Q Q Q  
<sup>67</sup> Z Z Z Z Z Z Z Z Z Z Z Z Z Z Z Z  
<sup>68</sup> Quaint Quaint Quaint Quaint Quai

Illustration No. 14.

Illustration No. 10. It requires the highest degree of skill to make a complete alphabet, artistically arranged, without "falling down" on one or more letters. A good plan to follow is to first make a complete alphabet, arranged like the copy, cross out the five best letters, then practice the remaining 19 until five of them are made as well as the first five crossed out. Eliminate these and proceed as before with those remaining.

Illustration No. 11. Write the words "Miriam" and "Narrow" 16 times a minute. Use the drop motion after small *r*, but do not retrace so far that it will resemble small *x*.

Illustration No. 12. Count 1, 2, 3 for each letter, and make 45 a minute. Write the word "Laura" 15 times a minute, and the word "Luminous" 12 times a minute.

Illustration No. 13. Keep the main down line in the first part of *H* nearly straight, and come to a full stop at the base line.

Illustration No. 14. Begin the exercises in this drill with the loop as in *H*, and without checking the speed, finish with a compound curve as in capital *L*. In finishing *Q* notice that the lower loop rests flat on the line, and that it extends farther to the left than does the initial loop.

## Business English for the Busy Man

Philadelphia, Pa.

EDITOR CORRECT ENGLISH:

Will you please advise in the next issue of CORRECT ENGLISH as to the correctness of the following sentences:

1. Details of the case have not *yet* been reported.

2. Mr. Green submitted a letter received from the Selling Department, advising *they would* require seventy additional machines.

3. It was decided to deliver these articles with the understanding that the same *should* apply against the February order.

4. Investigation indicates that repairs *could* not very well be made before the 1st.

5. Should "would" in the second sentence accord in tense with the verb "received" or "advising?"

A SUBSCRIBER.

1. O. K. 2. It would be correct to use the singular and impersonal pronoun *it*; but it seems preferable to construe the collective noun as though the reference were to the individuals that compose it. The context referring to the letter from the Departments tends to make the reference personal. The rule is that collective nouns take the singular verb and pronoun when thought of as an entity,—that is as something apart from the constituents of its being. 3. O. K. 4. *Could* is correct if a clause is understood as completing the thought; as, . . . . . "repairs could not very well be made before the 1st *even if the men were on hand to make them.*" If no such clause is understood, then *can* is required, this in order that

the tenses may accord. 5. *Would* accords with *received*.

### Salutation of Officials.

Chicago, Ill.

EDITOR CORRECT ENGLISH:

Kindly answer the following questions in your next issue of CORRECT ENGLISH:

1. In writing a letter to the Mayor of Chicago, which is the correct salutation to be used? Would "Sir" or "Honorable Sir" be proper? Also in writing to any city official, or an officer of the "army or navy?"

Answer:—Use *Sir* for the salutation, and *Honorable* in the superscription. The following instructions from CORRECT BUSINESS LETTER-WRITING AND BUSINESS ENGLISH give you the correct forms to be used in writing to officials:

### Models for the Introduction and the Superscription of Letters to Government Officials.

#### President.

To the President,  
White House,  
Washington, D. C.  
Sir:

#### Vice-President.

To the Vice-President of the United States,  
Senate Chamber,  
Washington, D. C.  
Sir:

#### Speaker of the House of Representatives.

To the Speaker of the House of Representatives,  
Washington, D. C.  
Sir:

**Chief Justice of the United States.**

The Chief Justice of the United States,  
Washington, D. C.

Sir:

Note.—The superscriptions used in addressing all the foregoing individuals are the same as the addresses in the letter, the only difference being that *to* is omitted.

In all the introductions, with the exception of the last, observe that the preposition *to* is the introductory word. Note also that the name of the individual holding the office is not used in the models given, as it is customary to address the office rather than the individual holding it. With the exception of the President, however, some writers prefer to use the name of the individual in the address. Thus:

To the Honorable John J. Blank,  
Vice-President of the United States,  
Senate Chamber,  
Washington, D. C.

In the following address, the name of the individual is always used:

**Justice of Supreme Court.**

Hon. John J. Blank,  
Justice, Supreme Court of the United States,  
Washington, D. C.

Sir:

**Cabinet Officers.**

Note.—In addressing Cabinet Officers, the name of the individual may be omitted.

The Secretary of the Treasury,  
Washington, D. C.

Sir:

Note.—In the superscription, the following models are used:

The Honorable  
The Secretary of the Treasury,  
Washington, D. C.

The Honorable  
The Attorney-General,  
Washington, D. C.

The Honorable  
The Postmaster-General,  
Washington, D. C.

**Officers of the Army.**

Major-General John J. Blank,  
Washington, D. C.

Sir:

**Officers of the Navy.**

Admiral John J. Blank,  
Washington, D. C.

Sir:

**Members of Congress.**

Hon. John J. Blank,  
Washington, D. C.

Sir:

Note.—“Dear Sir” may also be used.

Note.—The superscription should read:

Hon. John J. Blank, M. C.,  
Washington, D. C.

**Governors.**

His Excellency John J. Blank,  
Springfield, Ill.

Sir:

(Continued from Page 7.)

**Singular.**

The deer *is* in the park.

The sheep *is* in the meadow.

The trout *is* in the stream.

The salmon *is* in the river.

**Plural.**

The deer *are* in the park.

The sheep *are* in the meadow.

The trout *are* in the stream.

The salmon *are* in the river.

The following nouns are plural in form and sense, and, so, take a plural verb: alms, archives, ashes, bellows, billiards, bitters, breeches, clothes, compasses, goods, manners, matins, measles, morals, nuptials, nippers, oats, pincers, pantaloons, riches, scissors, tongs, tidings, tweezers, trousers, shears, scales.

4. Both are correct. In the first sentence the subject is compound; in the second the collective noun is singular.

5. Equally correct. The position of the pronouns in these two sentences depends on the prominence to be given to either the first or the third person. Thus if the dominant reference is to the third person, he is required; if to the first, I is required.

6. Interchangeably used; as, “I have gotten right to the point where I need assistance.”

# A Study of Words

Introduction to Essays of Mathew Arnold.

Adapt the words in italics to your own uses, literary and conversational.

## INTRODUCTION.\*

### I.

Admirers of Arnold's prose find it well to admit frankly that his style has an unfortunate knack of exciting prejudice. Emerson has somewhere spoken of the unkind trick fate plays a man when it gives him a strut in his gait. Here and there in Arnold's prose, there is just a trace—sometimes more than a trace—of such a strut. He condescends to his readers with a gracious *elaborateness*; he is at great pains to make them feel that they are his equals; he undervalues himself playfully; he assures us that "he is an unlearned belletristic trifler"; he insists over and over again that "he is an unpretending writer, without a philosophy based on *interdependent*, *subordinate*, and *coherent* principles." All this he does, of course, smilingly; but the smile seems to many on whom its favors fall, *supercilious*; and the playful *undervaluation* of self looks shrewdly like an affectation. He is very debonair,—this apologetic writer; very self-assured; times even jaunty.

Thorough-going admirers of Arnold have always relished this strain in his style; they have enjoyed its delicate challenge, the nice duplicity of its *innuendoes*; they have found its insinuations and its *covert*, *satirical* humor infinitely enterprising and stimulating. Moreover, however seriously disposed they may have been, however exacting of all the virtues from the author of their choice, they have been able to reconcile their enjoyment of Arnold with their serious inclinations, for they have been confident that these tricks of manner implied no essential or radical defect in Arnold's humanity, no lack either of sincerity or of earnestness or of broad sympathy.

Such admirers and interpreters of Arnold have been amply justified of their confidence since the publication in 1895 of Arnold's *Letters*. The Arnold of these letters is a man the essential integrity—*wholeness*—of whose nature is *incontestable*. His sincerity, kindliness, wide-ranging sympathy with all classes of men, are unmistakably

expressed on every page of his correspondence. We see him having to do with people widely diverse in their relations to him; with those close of kin, with chance friends, with many men of business or officials, with a wide circle of literary acquaintances, with workingmen, and with foreign *savants*. In all of his intercourse the same sweet-tempered frankness and the same readiness of sympathy are manifest. There is never a trace of the duplicity or the treacherous irony that is to be found in much of his prose.

Moreover, the record that these *Letters* contain of close application to *uncongenial* tasks must have been a revelation to many readers who have had to rely upon books for their knowledge of literary men. Popular caricatures of Arnold had represented him as "a high priest of the kid-glove persuasion," as an *incorrigible dilettante*, as a kind of literary fop idling his time away over poetry and recommending the *parmaceti* of culture as the sovereignest thing in nature for the inward bruises of the spirit. This conception of Arnold, if it has at all maintained itself, certainly cannot survive the revelations of the *Letters*. The truth is beyond *caricil* that he was one of the most self-sacrificingly laborious men of his time.

For a long period of years Arnold held the post of inspector of schools. Day after day, and week after week, he gave up one of the finest of minds, one of the most sensitive of temperaments, one of the most delicate of literary organizations, to the drudgery of examining in its minutest details the work of the schools in such elementary subjects as mathematics and grammar. On January 7, 1863, he writes to his mother, "I am now at the work I dislike most in the world—looking over and marking examination papers. I was stopped last week by my eyes, and the last year or two these sixty papers a day of close handwriting to read have, I am sorry to say, much tried my eyes for the time." Two years later he laments again: "I am being driven furious by seven-hundred closely-written grammar papers, which I have to look over." During these years he was holding the Chair of Poetry at Oxford,

\*By Lewis E. Gates in "Prose Selections of Mathew Arnold."

and he had long since established his reputation as one of the foremost of the younger poets. Yet for a livelihood he was forced still to endure—and he endured them till within a few years of his death in 1888—the *exactions* of this wearing and exasperating drudgery. Moreover, despite occasional outbursts of impatience, he gave himself to the work freely, heartily, and effectively. He was sent on several occasions to the Continent to examine and report on foreign school systems; his reports on German and French education show immense diligence of investigation, a thorough grasp of detail, and patience and persistence in the *acquisition* of facts that in and for themselves must have been unattractive and unrewarding.

The record of this severe labor is to be found in Arnold's *Letters*, and it must dispose once for all of any charge that he was a mere *dilettante* and coiner of phrases. Through a long period of years he was working diligently, wearisomely, in minutely practical ways, to better the educational system of England; he was persistently striving both to spread sounder ideals of elementary education and to make more effective the system actually in vogue. And thus, unpretentiously and laboriously, he was serving the cause of sweetness and light as well as through his somewhat *debonair* contributions to literature.

In another way his *Letters* have done much to reveal the innermost core of Arnold's nature, and so, ultimately, to explain the *genesis* of his prose. They place it beyond a doubt that in all he wrote Arnold had an underlying purpose, clearly *apprehended* and faithfully pursued. In 1867, in a letter to his mother, he says: "I more and more become conscious of having something to do and of a resolution to do it. . . . Whether one lives long or not, to be less and less *personal* in one's desires and workings is the great matter." In a letter of 1863 he had already written in much the same strain: "However, one cannot change English ideas as much as, if I live, I hope to change them, without saying *imperturbably* what one thinks, and making a good many people uncomfortable." And in a letter of the same year he exclaims: "It is very *animating* to think that one at last has a chance of *getting* at the English public. Such a public as it is, and such a work as one wants to do with it." A work to do! The phrase recalls Cardinal Newman and the well-

known anecdote of his Sicilian illness, when through all the days of greatest danger he insisted that he should get well because he had a work to do in England. Despite Arnold's difference in temperament from Newman and the widely dissimilar task he proposed to himself, he was no less in earnest than Newman, and no less convinced of the importance of his task.

The occasional *supercilious* jauntiness of Arnold's style, then, need not trouble even the most conscientious of his admirers. To many of his readers it is in itself, as has already been suggested, delightfully stimulating. Others, the more conscientious folk and perhaps also the severer judges of literary quality, are bound to find it artistically a blemish; but they need not at any rate regard it as implying any radical defect in Arnold's humanity or as the result of cheap *cynicism* or of *inadequate* sympathy. In point of fact, the true account of the matter seems rather to lie in the paradox that the apparent *superciliousness* of Arnold's style comes from the very intensity of his moral earnestness, and that the limitation of his style and method are largely due to the strenuousness of his moral purpose.

## II.

What, then, was Arnold's controlling purpose in his prose writing? What was "the work" that he "wanted to do with the English public"? In trying to find answers to these questions it will be well first to have recourse to stray phrases in Arnold's prose; these phrases will give incidental glimpses, from different points of view, of his central ideal; later, their fragmentary suggestions may be brought together into something like a comprehensive formula.

In the lectures on *Celtic Literature* Arnold points out in closing that it has been his aim to lead Englishmen to "reunite themselves with their better mind and with the world through science"; that he has sought to help them "conquer the hard unintelligence, which was just then their bane; to supple and reduce it by culture, by a growth in the variety, fullness, and sweetness of their spiritual life." In the Preface to his first volume of *Essays* he explains that he is trying "to pull out a few more stops in that powerful but at present somewhat narrow-toned organ, the modern Englishman." In *Culture and Anarchy* he assures us that his object is to convince men of the value of "culture"; to *incite* them to

the pursuit of "perfection"; to help "make reason and the will of God prevail." And again in the same work he declares that he is striving to intensify throughout England "the impulse to the development of the whole man, to connecting and harmonizing all parts of him, perfecting all, leaving none to take their chance."

These phrases give, often with *capricious* picturesqueness, hints of the prevailing intention with which Arnold writes. They may well be supplemented by a series of phrases in which, in similarly picturesque fashion, he finds fault with life as it actually exists in England, with the individual Englishman as he encounters him from day to day; these phrases, through their critical *implications*, also reveal the purpose that is always present in Arnold's mind, when he addresses his countrymen. "Provinciality," Arnold points out as a widely prevalent and injurious characteristic of English literature; it argues a lack of *centrality*, carelessness of ideal excellence, undue devotion to relatively unimportant matters. Again, "arbitrariness," and "eccentricity" are noticeable traits both of English literature and scholarship: Arnold finds them everywhere deforming Professor Newman's interpretations of Homer, and he further comments on them as in varying degrees "the great defect of English intellect—the great blemish of English literature." In religion he takes special exception to the "loss of *totality*" that results from *sectarianism*; this is the penalty, Arnold contends, that the *Nonconformist* pays for his hostility to the established church: in his pursuit of his own special enthusiasm the Nonconformist becomes, like Ephraim, "a wild ass alone by himself."

From all these brief quotations this much at least is plain, that what Arnold is continually recommending is the complete development of the human type, and that what he is condemning is departure from some finely conceived ideal of human excellence—from some scheme of human nature in which all its powers have full and harmonious play. The various phrases that have been quoted, alike the positive and the negative ones, imply as Arnold's continual purpose in his prose-writings the recommendation of this ideal of human excellence and the illustration of the evils that result from its neglect. The significance and the scope of this purpose will become clearer, however, if we consider some of the im-

perfect ideals which Arnold finds *operative* in place of this absolute ideal, and note their misleading and depraving effects.

One such partial ideal is the worship of the excessively practical and the relentlessly *utilitarian* as the only things in life worth while. England is a prevailingly practical nation, and our age is a prevailingly practical age; the unregenerate product of this nation and age is the *Philistine*, and against the Philistine Arnold never wearies of inveighing. The Philistine is the swaggering enemy of the children of light, of the chosen people, of those who love art and ideas disinterestedly. The Philistine cares solely for business, for developing the material resources of the country, for starting companies, building bridges, making railways, and establishing plants. The machinery of life—its material organization—monopolizes all his attention. He judges of life by the outside, and is careless of the things of the spirit. The Philistine may, of course, be religious; but his religion is as materialistic as his everyday existence; his heaven is a triumph of engineering skill and his ideal of future bliss is, in Sydney Smith's phrase, to eat "*pâtés de foie gras* to the sound of trumpets." Against men of this class Arnold cannot show himself too *cynically* severe; they are pitiful distortions; the practical instincts have *usurped*, and have destroyed the symmetry and integrity of the human type. The senses and the will to live are monopolizing and determine all the man's energy toward utilitarian ends. The power of beauty, the power of intellect and knowledge, the power of social manners are atrophied. Society is in serious danger unless men of this class can be touched with a sense of their shortcomings; made aware of the larger values of life; made previous to ideas; brought to recognize the importance of the things of the mind and the spirit.

Another partial ideal, the prevalence of which Arnold laments, is the narrowly and unintelligently religious ideal. The middle class Englishman is according to Arnold a natural *Hebraist*; he is pre-occupied with matters of conduct and careless about things of the mind; he is negligent of beauty and abstract truth, of all those interests in life which had for the Greek of old, and still have for the modern man of "Hellenistic" temper, such *inalienable* charm. The *Puritanism* of the seventeenth century was the almost unrestricted expression of the *Hebraistic* temper, and from the

conceptions of life that were then wrought out, the middle classes in England have never wholly escaped. The Puritans looked out upon life with a narrow vision, recognized only a few of its varied interests, and provided for the needs of only a part of man's nature. Yet their theories and conceptions of life—theories and conceptions that were limited in the first place by the age in which they originated, and in the second place by a *Hebraistic* lack of sensitiveness to the manifold charm of beauty and knowledge—these limited theories and conceptions have imposed themselves constrainingly on many generations of Englishmen. To-day they remain, in all their narrowness and with an ever increasing disproportion to existing conditions, the most influential guiding principles of large masses of men. Such men spend their lives in a round of petty religious meetings and employments. They think all truth is summed up in their little cut and dried Biblical interpretations. New truth is uninteresting or dangerous. Art distracts from religion, and is a siren against whose seductive chanting the discreet religious Ulysses seals his ears. To Arnold this whole view of life seems sadly mistaken, and the men who hold it seem fantastic distortions of the authentic human type. The absurdities and the dangers of the unrestricted *Hebraistic* ideal he satirizes or laments in *Culture and Anarchy*, in *Literature and Dogma*, in *God and the Bible*, and in *St. Paul and Protestantism*.

Still another kind of deformity arises when the intellect grows self-assertive and develops overweeningly. To this kind of distortion the modern man of science is specially prone; his exclusive study of material facts leads to crude, *unregenerate* strength of intellect, and leaves him careless of the value truth may have for the spirit, and of its glimmering suggestions of beauty. Yes, and for the philosopher and the scholar, too, over-intellectualism has its peculiar dampers. The devotee of a system of thought is apt to lose touch with the real values of life, and in his exorbitant desire for unity and thoroughness of organization, to miss the free play of vital forces that gives to life its manifold charm, its infinite variety, and its ultimate reality. Bentham and Comte are examples of the evil effects of this rabid pursuit of system. "Culture is always assigning to system-makers and systems a smaller share in the bent of human destiny than

their friends like." As for the *pedant* he is merely the miser of facts, who grows withered in hoarding the vain fragments of precious ore of whose use he has lost the sense. Men of all these various types offend through their fanatical devotion to truth; for, indeed, as someone has in recent years well said, the intellect is "but a *parvenu*," and the other powers of life, despite the Napoleonic irresistibility of the newcomer, have rights that deserve respect. Over-intellectualism, then, like the over-development of any other power, leads to disproportion and disorder.

Such being some of the partial ideals against which Arnold warns his readers, what account does he give of that perfect human type in all its integrity, in terms of which he criticises these aberrations or deformities? To attempt an exact definition of this type would perhaps be a bit presumptuous and grotesque, and, with his usual sureness of taste, Arnold has avoided the experiment. But in many passages he has recorded clearly enough his notion of the powers in man that are essential to his humanity, and that must all be duly recognized and developed, if man is to attain in its full scope what nature offers him. A representative passage may be quoted from the lecture on *Literature and Science*: "When we set ourselves to enumerate the powers which go to the building up of human life, and say that they are the power of conduct, the power of intellect and knowledge, the power of beauty, and the power of social life and manners, he [Professor Huxley] can hardly deny that this scheme, though drawn in rough and plain lines enough, and not pretending to scientific exactness, does yet give a fairly true representation of the matter. Human nature is built up of these powers; we have the need for them all. When we have rightly met and adjusted the claims for them all, we shall then be in a fair way for getting soberness and righteousness with wisdom."

These same ideas are presented under a somewhat different aspect and with somewhat different terminology in the first chapter of *Culture and Anarchy*: "The great aim of culture [is] the aim of setting ourselves to ascertain what perfection is and to make it prevail." Culture seeks "the determination of this question through all the voices of human experience which have been heard upon it,—of art, science, poetry, philos-

ophy, history, as well as of religion,—in order to give a greater fullness and certainty to its solution. . . . Religion says: *The Kingdom of God is within you*; and culture, in like manner, places human perfection in an *internal* condition, in the growth and predominance of our humanity proper, as distinguished from our animality. It places it in the ever-increasing efficacy and in the general harmonious expansion of those gifts of thought and feeling which make the peculiar dignity, wealth, and happiness of human nature. As I have said on a former occasion: 'It is in making endless additions to itself, in the endless expansion of its powers, in endless growth in wisdom and beauty, that the spirit of the human race finds its ideal. To reach this ideal, culture is an indispensable aid, and that is the true value of culture.'

In such passages as these Arnold comes as near as he ever comes to defining the perfect human type. He does not profess to define it universally and in abstract terms, for indeed he "hates" abstractions almost as inveterately as Burke hated them. He does not even describe *concretely* for men of his own time and nation the precise *equipoise* of powers essential to perfection. Yet he names these powers, suggests the ends toward which they must by their joint working contribute, and illustrates through examples the evil effects of the preponderance or absence of one and another. Finally, in the course of his many discussions, he describes in detail the method by which the delicate adjustment of these rival powers may be secured in the typical man; suggests who is to be the judge of the conflicting claims of these powers, and indicates the process by which this judge may most persuasively lay his opinions before those whom he wishes to influence. The method for the attainment of the perfect type is *culture*; the censor of defective types and the judge of the rival claims of the co-operant powers is the *critic*; and the process by which this judge clarifies his own ideas and enforces his opinions on others is *criticism*.

Chicago, Ill.

EDITOR CORRECT ENGLISH:

If I could have but one desk-book for ready reference I should choose THE CORRECT WORD. It is invaluable in the office.

E. LOURY, Secretary.

### Memorizing Dates.

EDITOR CORRECT ENGLISH:

I understand that Mrs. Ella Flagg Young, Superintendent of the Schools of Chicago, would abolish the memorizing of dates in the Public Schools. I should like an expression of your opinion on this.

A TEACHER.

Answer:—Mrs. Young is opposed to the indiscriminate memorizing of dates—the cramming of the fad-ridden pupil with facts which he will eventually forget, and for which he can have no possible use. Our progressive Superintendent has learned through practical experience what the school urchin intuitively felt, when he protested:

"What good is it going to do me to learn when the island of Madagascar was discovered? I'm going to keep a flour and feed store when I grow up, and when a man comes in to buy a load of hay, do you suppose he will have to wait until I find out when the Island of Madagascar was discovered?"

Only those dates should be memorized about which important events group, and which, because of their association with great intellectual, physical and moral upheavals, in the progress and development of a people, serve as mental hooks to which events to be remembered can be fastened. Thus, instead of obliging a pupil to learn the exact dates of the reigns of the English monarchs or of all the great battles fought from the Roman invasion to the Norman conquest—dates which, if he is an average pupil, he will soon forget, the practical teacher will require him to commit only those dates which mark important changes, while the intervening time can be filled in with such historical facts as relate to these periods.

To illustrate: The great changes that have affected the historical life of England are marked by three conquests: the Roman, in 55 B. C., the Anglo-Saxon, in the fifth century, and the Norman in 1066. (The pupil can remember these three important dates by bearing in mind that the figure 5 is England's hoodoo number, and that the great invasions were approximately five hundred years apart. He can make a mental note of the fact that two fives (55) give the first date; one five (5) the second, and twice five (10) with 66 added, the third.)

These conquests, because of their influence in forming the national character of the people, their laws, their language, their religion—mark epoch-making periods. The pupil should forever remember not only these dates, but also the full significance of these conquests, and their influence upon the life and the language of the people.

What graduate of our High Schools is able to give, in a few years hence, an intelligent review of the events that moulded the language that he speaks? He has a kind of feeling, vaguely uncertain, that in some unaccountable way his mother tongue was derived from the Latin. He does not know that his language is Anglo-Saxon, and that at no time in its history was it derived from the Latin language; that its grammar is Anglo-Saxon, but that its large influx of Latin derivatives came in from the Norman French and through the Norman conquest.

Instead of committing the dates of unimportant events, the pupil should acquire a knowledge of the language he speaks, and the influence exerted upon it by conquest. By so doing, he would come into possession of facts of so vital an interest that he would treat his mother tongue with far more consideration than he is now inclined gives this greatly-abused language.

In the life of every nation, a few great events stand out in *alto-relievo*,—events that, by their occurrence, change the national life of a people,—their customs, their religion, their language. The dates of these events, such as that of the Reign of Terror in France, the severing of the United States from its mother country, the Civil and the Spanish-American wars, should be remembered,—in order to establish the sequence of events. But for the vast number of dates that have no such bearing on the life of a people, these should be found only in a reference Library.

When educators come to learn how to divest from the cumbered-up store-houses of facts only those which are essential for the pupil to remember, then, and not till then, will there be sufficient time in the School life of a pupil to give to the essentials, the time required to develop him into an intelligent being able to *think*, and not merely to think that he thinks.

To give a pupil matter to learn on the ground that it will develop his memory, is now recognized by the progressive educator as futile; as if

memory were a faculty that could of itself be developed by feeding it memory capsules. Memory is resultant, the readiness with which one remembers being proportionate to the degree of attention, concentration, and contemplation at the time of the concept.

One might be able to remember the dates of every battle that had ever been fought; of every monarch that had ever reigned; of every writer that had ever lived, and yet forget where he had left his eye-glasses when suddenly called away.

We are all familiar with the story of the servant who hunted all the house over for his spectacles, which were at the time upon his nose, where he had placed them. In other words, the cultivation of the powers of attention, of observation, of concentration will result in increasing the ability to remember in general, whereas the memorizing of dates will have no such influence upon the memory "faculty."

If, instead of giving the pupil such mental gymnastics as the learning of long lists of dates, in the hope that he will thereby cultivate his memory, the teacher will instruct him in the simple art of attention, observation, and concentration, teaching him that a general attitude of alertness, a visual activity that enables him to be observant coupled with such a degree of concentration as will make that which has *occurred*, *recur*, the pupil will then have received instruction of inestimable value to him in whatever pursuit of life he may engage.

Let us rejoice, we who are endeavoring to guide and teach the young, that Chicago's progressive Superintendent has pointed out the futility of stuffing the youthful mind with a surfeit of dates. Let the ruling of Ella Flagg Young stand.

#### DEATH.

What are thy powers, O Still One, Unrevealing,  
Beyond the touch which turns to dust again?  
Art thou the One we seek, the Just in Dealing,  
The Recompenser for perplexing pain?  
Canst heal the poisoned founts of thought and feeling?—

Answer the things which weary heart and brain?

We know not yet, but we believe we enter  
Some clearer, purer life, and see from far  
This earth and all her evil dreams wax fainter,  
While we pass on and up, from star to star,  
Throughout the aeons, to the Shining Centre,  
Where God, Light, Love, and Souls made perfect  
are.

—Jessie Annie Anderson.

# Practical Lessons in Speech

By A. CHESTER TUCKER

Note:—This is the tenth and last of a series of articles on speech.)

## CHAPTER X.

### The Dramatic.

The quality of being dramatic is common to all speech. In conversational discourse and in the lecture, it is present to as great extent as in the drama itself. The entire action and business of the play is carried on by the vehicle of dialogue; and the natural conversation of our everyday life is no less real or dramatic than the words of a play. Spoken words may be dramatic without the accessories of stage machinery, *et cetera*, or even of physical movement on the part of the speaker. But action and suspense must be there, if only by the suggestion carried in the inflection of voice, and voice inflection and modulation play the chief part in the business of the drama.

Anything dramatic is a reflection of real and living emotions and actions, and not an affected mimicry of them. That play is the most successful dramatic presentation in which an audience accuses an actor of putting in lines that were never written in the play. Such an accusation presupposes a degree of dramatic reality that is highly artistic. The would-be actor should learn at the outset, therefore, that his art is not a mere pretence or exaggeration of the real. The public speaker or parlor conversationalist should also realize that so far as his delivery is fresh and spontaneous, his bearing life-like, and his sentiments sincere, he is securing that measure of the dramatic that is ever present in all good speech.

We shall consider particularly in this chapter the dramatic as it is used upon the stage.

A man will or will not be a success upon the stage according to his temperament. There are many able speakers, also, who may be successful as lecturers, and yet fall far short of being good actors. So far as elocution is concerned, the one is no more skillful as an artist than the other, nor do the actual mechanical operations essentially differ; but by mental disposition and imagination, a man may prove successful in one branch of oratory and not in another.

The student must learn that the important aspect of drama for him to acquire at the outset is the power to portray and enact his own private personality and sentiments truthfully before he can ably interpret or personify the conception of some other character. It is strange how false one oftentimes is to one's own real feelings and beliefs in one's outward actions. The training of our commercial world has perhaps made us this way; so that when it comes to expressing ourselves truthfully in outward act, our effort falls far short of our intentions, or appears absolutely different from the purpose we had in mind to convey.

The orator is an actor, with the role of his own personality and purpose to depict. The skill with which he plays his part will be the measure of his success.

Conversation as we use it in our every day life is essentially dramatic. A picture representing only a vase of flowers may appear more beautiful and artistic to the eye than the most lurid battle scene conceived by painter; so the simplest event in our daily lives may be more truly and artistically dramatic than any event involving the passions. Everybody about us is acting a part on the great stage of life, and acting it well, because the heart is in it. The drama, however, for a long time concerned itself merely with extraordinary happenings of life, and only in recent times has it espied the latent charm to be found in the most commonplace events of our lives. In times past, metre and rhyme and extravagant declamation were vehicles that were employed, but to-day no speech is too realistic, no situation too true to life, that cannot help us recreate the actual in our stage imagery.

Without first feeling and appreciating a situation, we can never hope to depict it well in dramatic action. Sincerity of thought and depth of feeling are requisite to orator and actor alike. It is difficult enough for one to express

his own true feelings convincingly, but far more difficult to interpret and act out the mental phases of some fictitious character. Imagination must be part of the stock in trade of the actor, upon which, together with a fine sense of the congruous and logical, his power of interpretation is dependent.

When we spoke of attitude in a previous chapter, we really touched upon what is the nucleus of the actor's art. The actor's function is that of expressing, principally by attitude, the correct interpretation and conception of the personality that represents his "part." The orator, be it borne in mind, is not so dramatic as the actor, because he does not depend to such an extent upon physical action as the medium for his expression. Both are, mentally, dramatic gymnasts. But when the actor becomes oratorical in his delivery, or the orator dramatic, it is high time that each changed his profession. The public speaker's attitude is wholly his own personality, while the theatrical performer puts his entity in the background, giving the role that he assumes ascendancy over it.

It is said that few men are so habitually sober as those who make up jokes for a living; and in the same way the best comedian may be sick at heart while he makes the galleries shout by his capers. The personality of the actor is always present in his acting to a certain extent, though it should be held in obeisance to that of the part he plays. John, whom we know well as John, may become easily recognizable in playing the part of Smith, though he does not walk or talk as we know John to do these things. The illusion is not destroyed for the children when they recognize in the bewhiskered and furry Santa Claus the person of their own father. The retention of the actor's own personality in passivity is not undesirable or harmful to illusion. By it, in fact, the charm of individuality in acting is secured, and without this, all acting would be mere puppetry.

We do not say that acting is a higher accomplishment than oratory; the drama is narration in rudiment, while the speech is persuasion and exposition. The actor's accomplishment surely calls for a higher degree of artistic sense and a more complete and intricate knowledge of the mechanical phases of the voice. Knowledge of

technic in itself, however, can never make an accomplished actor of a man unless he possesses a sense for the artistic and fitting. The actor is a medium of ideas and characteristics not originated in himself, and the degree of his success depends upon the skill with which, as a mechanical agent, he illumines his text. We cannot instruct one to acquire a soul for dramatic interpretation any more than a music teacher can create an ear for music in one not possessing it. Elocution can, however, denote some of those mechanical operations upon which the actor depends for his illusion.

The voice is the chief habiliment of the assumed character; it is above everything else the most important function for the creation of illusion. By it are suggested age, temperament, and passion. The importance of suiting the voice to the part must not be underestimated. Everyone has been in a position at some time in which he could hear a person talking, but could not see his face; whereupon one straightway drew a mental picture of the personal appearance of the one speaking, his age and position in life, with nothing more tangible as a basis than the person's diction and quality of voice. In assigning the parts of a play to the members of a company, a good manager will very often select those to fill a role that are best adapted to fill it by natural qualification of voice alone.

We have shown in an earlier chapter how the voice in public speech should be placed, describing pure tone and the necessity of good breath support. The actor, of course, in playing character parts, has to disguise to a great extent his voice and tone, but this is never accomplished, be it known, at the expense of those basic principles of good voice production described earlier. An actor may simulate an impure and damaged voice, but inconsistent as it may sound, he has consciously placed his voice so as to produce the effect he sought without vocalizing incorrectly himself. But the actor must first learn to produce well his own natural voice in the way we have previously described, before he can hope to gain that greater power and control needed in the disguised tone. The student's first lessons must have been learned well before he can undertake to study this branch of public speaking, or he will be in danger of acquiring new and bad

habits. That is the reason we are treating the subject of dramatic speech last in order. It is very often the case that the professional actor who lacks training in voice culture, and who has been called upon to transform his voice in caricature parts, contracts vices, that he never afterwards can wholly correct. Every season there is a certain percentage of those in the dramatic profession who retire because of damaged voices, sometimes never to take up their work again. Let him who would seek to produce a particular voice effect, strive to "place" his voice in the same way that the singer seeks to get a certain pitch and quality of tone. Let his throat muscles not become contracted; let him gauge the capacity of his resonant surfaces and his powers of projection with the same care and precision that is requisite to all properly produced voice.

Pure tone or head placement is a matter of conscious manipulation, perhaps difficult to acquire at first, but becoming in time an automatic operation. Disguised tone may therefore become a matter of conscious direction on the part of the speaker. If the character part that is to be acted be that of an old man, for instance, the quality of tone must be adjusted to fit the part. The voice of an elderly person is less strong and full than that of a young and robust one. The actor assuming such a role must eliminate the nasal and ringing quality in his own voice as much as possible, and try to secure a dull, dry-palate voice placement, his force of breath being neither steady nor strong. An elderly person is naturally short of breath, and the actor that plays the part simulates such shortness of breath while maintaining a well supported breath.

A woman's voice, on the other hand, will be seen to be more penetrating and higher-pitched than a man's, though not so strong; so that a man who assumes a feminine role should place the tone very high in the head, securing small volume and great intensity or stress. There are few men with normal voices who can imitate successfully feminine tones, except by cramping and straining the vocal organs. No voice can ever be so disguised as to be wholly unrecognizable while still being properly produced. The point is not to create a voice essentially different from one's own speaking voice. No matter how great a range the voice may possess, it cannot be altered so as to be

unrecognizable by one acquainted with its common characteristics; for a voice once having acquired a quality thoroughly its own, cannot exchange it for a new one, unless it be a bad one. A good speaker should never undertake to mimic vocal sounds too accurately, or else he will overthrow the established order of his own vocalization. He should not try to displace his voice by harmful imitation of tone pitch, so much as to try to *suggest* by changed modulation and placement.

When the public reader is called upon to assume two or more different parts in a piece, he shows the difference in identity of character by change of key or plane of voice and modulation, each key having a distinction clearly its own to which it closely adheres throughout the piece. It requires no small amount of skill to keep two or more voice modulations of specific character distinct from one another.

We have meant to draw attention to the mechanical phase of acting as being the basic principle upon which all good playing should rest. The trained voice is a set of very elaborate stops, careful manipulation of which produces varying phenomena in external sound attitudes. The tones that the player brings forth by the movements of his fingers are the effect that certain mental impulses have produced upon him, and he transmits a similar effect to his audience. It is seldom, we believe, that the actor really feels and experiences the mental sensations he is supposed to be heir to, but he must as truthfully assume the physical attitude as though his mental phase were a sincere one. However hypocritical the actor may seem to be, he does not misjudge or undervalue the depth of the feeling of his part; but his labors are directed to produce in attitude the effects which, as an interpreter of human impulse, his written lines suggest to him.

It is claimed by one school of teachers that the actual feeling of an emotion, and the living it in one's imagination will of itself reflectively create an attitude realistically representative of it. This is found by the more experienced, however, to be untrue; for just as we find difficulty in sincerely expressing in attitude what we spontaneously feel in our personal experience, so do we experience difficulty to a greater extent, even, in an endeavor to make realistic what is not germane to us. In

our everyday experiences if some untoward accident frightens us, the chances are that we are very grotesque in the attitude that the event impels. We are in danger of contradicting ourselves in the eyes of our readers, perhaps, by saying that when the spontaneous, unthought attitude is too uncouth, it must be refined and revised for dramatic usefulness. In other words, the actor should temper his performances with good judgment and an eye for appearances. The attitude of the player, while seeming unstudied, should be carefully worked upon and perfected in advance. What was more dramatic than when Oliver Wendell Holmes, to illustrate a point in one of his sermons, impulsively dipped his finger into a glass of water standing at his elbow and held the pendant drop of water clinging to his finger tip towards his audience. The act seemed to be entirely extemporaneous; and therein lay its chief dramatic force. As a matter of fact, the illustration had been carefully planned in advance by him.

The player *does* retain his feelings in acting his part; in fact, he stimulates them and makes them more acute. But he holds a subjective relation to them, a sort of passive, detached connection that invests the character depicted with a sincerity of feeling without depriving the actor of his own sense of being. The relation of the actor to his role is like that of a story-teller to his story. The expression "put yourself into your acting," advice that every young actor is admonished to follow time and time again, is very often misunderstood. It does not mean that the player is to work himself into a frenzy of actual suffering of the sentiments that the dramatized character is supposed to suffer,—although some few "emotional" actresses depend upon this way for their effects and finally break down under the severe strain. But it does mean that the actor should view the scene with personal understanding and sympathy, yet as a thing outside his real experience.

It is in observation of the daily life of those unconscious actors who make up the world's stage that the player finds the source of his inspiration. One of our younger and most promising players of today was very insistent in his efforts to gain permission to witness the electrocution of a criminal—the secret of his desire being to ob-

serve the natural actions and attitudes of a man doomed to undergo such an ordeal. This player afterwards confided that nothing else had so brought home to him the truth of how far the drama falls short of fulfilling its avowed purpose. Some of the most dramatic instances are those in which there is a complete cessation of action. The big emotions and moments in life are those in which we assume the least pose. Realism is not affectation, although the drama often is. The Creator alone knew what a mental conflict was the doomed man's, yet his last moment was more pure in action, or undefiled by it, than the mimicry of stage could ever produce.

Every person is capable of experiencing similar emotions under parallel circumstances, but observation teaches us that each one may express his feeling in widely differing ways. There are any number of attitudes capable of expressing the emotion of fright; the attitude used in a particular place depending of course, upon the actor's personality. Let the young player gradually acquire a full repertoire of dramatic attitudes intended to portray his own ideas of expression. Let him closely watch the persons around him and appropriate for his dramatic adoption whatever attitude seems to him fitting. Let him not be afraid to keep a note-book of all that he sees. In no other way can he widen his horizon more, or gain better equipment for portraying real life. Moreover, there are other attitudes than the physical to be observed. We speak again of voice attitude arising from inflection. The way in which persons say what they think and feel, a thing which has been spoken of earlier, should be closely watched. Intonation of voice, small whimsies and finical turns of inflection employed by those about us are all tools for our employment, and well worth studying.

Finally, we would instil this truth into the mind of the beginner: The good actor must be a good listener. A player may respond promptly to his cues, and never be guilty of missing his lines, and still not possess the power of good listening. It is the despair of the dramatic coach to have a member of his company only half sensible to what is going on about him. The actor should listen to the others when they are speaking their parts, and listen not only with his ears, but with his eyes, and hands, in fact, with his

whole body. The player should take as much interest in the way in which his associates deliver their lines as in the way that he himself speaks. There is reflexive benefit, besides, that accrues from listening carefully to the finest points of expression of a coplayer,—a sort of spontaneity and reciprocated naturalness, that is induced in one's own inflection. To have listened to the way a cue has been uttered will oftentimes suggest a twist in modulation of reply that improves it.

Literary men have been searching for years for the great American Play that shall stand as a monument to American ideals, a representation of American ambitions and home life. These literary philosophers agree that among the plays written to this date, not a single one can fill the long felt want. These literary Brahmins agree further that The Play must be unaffected in style, simple in theme, exalted in action, and wholly American in treatment and purpose. There are plays galore produced every year that are successful in their way. But they fall far short of possessing all those attributes that the great American Play must possess. The American taste is whimsical to a fault; to enkindle anew the dying sentiments of American patriotism, to appeal to the American sense of right and wrong, to tickle the fine American sense of humor, to applaud a life of democracy, and to give expression to the social liberties and domestic problems, all in one great play, would make a masterpiece indeed, for which we have been waiting these many years. When this play is found, if it ever shall be, we shall be equally at a loss to find a representative American actor to fill its chief role, for the product of the stage to-day is inferior in quality. As one of our foremost producers and managers recently is recorded as saying, "The average young American actor is the most overpaid and under-educated person that I know of in any profession or trade. What he does know about his chosen line of work is simply lamentable."

For fear of digressing too far from the avowed purpose of this chapter, we shall say only this in addition concerning the drama. There is a definite trend now-a-days in the characteristics of some of our new dramatic compositions, highly laudatory to the American public, who are advancing it, which the aspiring actor will do well to take note at this stage of his efforts. This

tendency is toward realism in play acting, a requirement demanding that everything be true to life. Never were the public more critical in their analyses than during these times. If the avowed purpose of the play be satirical, or burlesque, the American audience is most lenient in its judgments. But if the purpose of the play be serious, any incongruity that the public may see or think that they may see, will be most fatal to its success. A new school in the dramatic art seems to be making its influence felt, only slightly at first perhaps, but insistently. The chief exponent to-day of this new growth of dramatic taste, is he who has made the Belasco Theatre such a success in New York, who has made David Warfield's name synonymous with acting, and whose dignity and charm are like a picture of homely life itself. The secret of his success is that nothing is too trivial in the daily phenomena about us not to deserve a place in the drama itself, so long as it can be made to develop the plot. Nothing is done differently on his stage from the way it is done in real experience. His performances are not *acting* so much as accurate *copying* of the real way people live, think, and talk in life. Detail, to his way of thinking, is not a mere filler of unimportant places in the play-unit. Detail is what is particularly emphasized, the hub of everything in the play.

There is no art more subtle than the dramatic. It is the crowning achievement in which the public speaker can prove successful. Its technical points make of it a science, as definite and restrictive, as any other natural science; its liberal range for the interpretation of feeling and moral aspiration, make of it an art among the most esthetic. That as a profession it is overburdened with an immense following who, by lack of schooling or special dramatic powers, are a discredit to it, does not belittle the drama's immense possibilities. As an avocation for one to embrace as a life's work, its rewards are certainly liberal. There are opportunities for untiring study if one aspires to more than mediocrity. But let the student bear this in mind: There is no royal road to dramatic stardom.

# Daily Drills in the Use of Correct English for the New Subscribers and Reminders for the Old.

## Concord of Subject and Verb.

General Rule.—A verb is singular or plural according as its subject is singular or plural.

### One . . . Is.

Specific Rule 1.—When a singular subject is separated from its verb by an adjective phrase introduced by *of*, the singular verb is required.

#### Drill 1.

*One* of my gloves *is* lost. (*One . . . is.*)

*One* of the horses *is* in the stable. (*One . . . is.*)

*Every one* of the children *is* going. (*Every one . . . is.*)

*Each one* of the boys *is* to have a new suit. (*Each one . . . is.*)

*Every one* of the soldiers *is* to receive a pension. (*Every one . . . is.*)

*No one* of these boys *has* reason to complain. (*No one . . . has.*)

*Any one* of these patterns *is* suitable. (*Any one . . . is.*)

*Every one* of the members *is* entitled to a rebate. (*Every one . . . is.*)

### With.

Specific Rule 2.—When a singular subject is separated from its verb by an adjective phrase introduced by “with,” the singular verb is required.

#### Drill 2.

The *purse*, with its contents untouched, *was* found where I had left it. (*Purse . . . was.*)

The *ship*, with all on board, *was* never again heard from. (*Ship . . . was.*)

The *King*, with his attendants around him, *was* the cynosure of all eyes. (*King . . . was.*)

The *house*, with its windows broken and with its grounds unkept, *was* a blot upon the landscape. (*House . . . was.*)

*Poverty*, with its thousand ills, *was* his lot. (*Poverty . . . was.*)

Caution.—Sometimes the conjunction *and* instead of the preposition *with* is virtually required to express the meaning. Thus: “The *King and*

all his *attendants were* captured.” This is preferable to “The *King with* all his attendants *was* captured.” If, however, *with* is used, then the verb must be singular; that is, of course, if the subject is singular. In the following sentence, the subject is plural; hence, the verb must be plural: “The *waves*, with the sun shining upon them, *were* *dazzlingly* beautiful.”

### As Well As.

Specific Rule 3.—When a singular subject is separated from its verb by the phrase conjunction *as well as* followed by a noun (or pronoun), the singular verb is required.

#### Drill 3.

*He* as well as you *is* to blame. (*He . . . is.*)

*He* as well as I *is* to blame. (*He . . . is.*)

*He* as well as she *is* to blame. (*He . . . is.*)

*He* as well as we *is* to blame. (*He . . . is.*)

*He* as well as they *is* to blame. (*He . . . is.*)

Caution.—Sometimes the conjunction *and* instead of the phrase conjunction *as well as* is required to express the meaning. Thus: The *horse and* the *driver were* both killed.” This is preferable unless the meaning is that not only the driver but the horse as well was killed. If, however, *as well as* is used, then the verb must be singular, that is, of course, if the subject is singular, otherwise, the verb is plural; as, “The *horses as well as* the driver *were* killed.”

### , Each, Every, No.

Specific Rule 4.—When a compound subject (subject composed of two or more nouns) is preceded by *each*, *every*, or *no*, the singular verb is required.

#### Drill 4.

*Each boy and girl* (or *each boy and each girl*) *was* presented with a souvenir.

*Each man and woman* (or *each man and each woman*) *was* given due notice.

*Every boy and girl* (or *every boy and every girl*) in the school *was* inclined to resent the interference of the teacher.

*No work and money* (or *no work and no money*) *was* the fate that awaited him.

### Whereabouts Is.

When the subject is plural in form but singular in meaning, it takes a singular verb.

#### Drill 5.

His *whereabouts* *is* unknown.

Her *whereabouts* *is* unknown.

Their *whereabouts* *is* unknown.

Your *whereabouts* *is*, at present, unknown to them.

Specific Rule 5.—When the real subject follows the verb, and the sentence is introduced by a word that is used, for the time being, in place of the subject, the singular verb is often used even when the real subject is plural.

There *was* about her a *sublimity* of mind and a purity of soul that gave her the air of a noble being.

Specific Rule 6.—When the compound subject is composed of phrases and clauses, the singular verb may be used.

*To admire* her and *to cherish* her *is* his duty.

That he is young and that he is strong *is* a point in his favor.

Five hundred *dollars* *was* the sum spent.

Ten *years* *is* a long time.

Note.—In the last two sentences, the subject is regarded as an entity, and, hence, is treated as singular. In the following sentence, the subject is not so regarded; thus: "Ten *years* *have* passed since that day." The plural verb seems preferable in the following: "Five hundred *dollars* *were* distributed among the poor."

### Amends, News, Politics, Mathematics, Etc.

Note.—Such plural forms as *amends*, *news*, *politics*, etc., are regarded as singular.

#### Drill 6.

*Amends* *has* been already made.

The *news* *has* reached her by this time.

*Mathematics* *is* taught in all the schools.

*Physics* *is* also taught in our schools.

### Means, Odds, Pains, Wages.

Specific Rule 6.—Some nouns that are plural in form may be used with either singular or plural verbs.

#### Drill 7.

This *means* *was* (or these *means* *were*) used to influence him.

No *pains* *is* (or *are*) taken to make it pleasant for her.

The *odds* *is* (or *are*) in his favor.

The *wages* of sin *is* death.

His *wages* *are* small.

Note.—In the last two sentences, the singular verb is preferable in the first instance, the plural in the second.

### Deer, Sheep, Trout, Salmon.

Specific Rule 7.—Some nouns have the same form for both the singular and the plural.

#### Drill 8.

The *deer* *is* very pretty. (One deer.)

The *sheep* *has* dark wool. (One sheep.)

The *trout* *was* large. (One trout.)

The *salmon* *was* fresh. (One salmon.)

The *sheep* *are* in the meadow. (More than one.)

The *trout* *are* in the stream. (More than one.)

The *salmon* *are* in the river. (More than one.)

### Alms, Ashes, Billiards, Clothes, Etc.

Specific Rule 9.—Some nouns that are plural in form are used generally in the plural as in the following sentences:

#### Drill 9.

*Alms* *were* given from time to time to alleviate their suffering.

The *ashes* *were* strewn over the floor.

*Billiards* *were* played by the entire party from morning until night.

His *clothes* *were* soiled.

The *goods* *were* sold at a loss.

His *manners* *were* perfect.

*Matins* *were* said every day.

The *measles* *are* prevalent.

His *morals* *were* all that they should be.

The *nuptials* *were* celebrated in the morning.

*Oats* *are* high.

*Riches* *take* wings.

My *scissors* *are* lost.

These *tongs* *are* iron.

The *scales* *are* out of order.

### Pair, Dozen.

Specific Rule 10.—Some words when preceded by a plural numeral drop their plural sign.

#### Drill 10.

Singular in Form and Singular in Meaning.

A *pair* of gloves *was* left on my desk.

Only one *pair* of gloves ~~was~~ found to be perfect.

There *is* a *pair* of gloves on my table.

There *is* a *pair* of stockings in the drawer.

Only one *pair* of shoes *needs* repairing.

There *is* a *dozen* eggs (or a dozen of eggs) in the basket.

#### **Singular in Form and Plural in Meaning.**

There *are* two *pair* of gloves in the box.

There *are* two *dozen* eggs (or two dozen of eggs) in the basket.

Two *pair* of gloves *were* left on my desk.

Five *pair* of stockings *were* sent on approval.

Only two *pair* of shoes *need* repairing.

#### **Plural in Form and Plural in Meaning.**

There *are* several *pairs* of gloves to be mended.

There *are* several *dozens* of eggs in the basket.

Several *pairs* of shoes *have* been sent on approval.

Several *dozens* of eggs *have* been broken.

Note.—In connection with the last sentence, note that while one may say either, "There are two dozen eggs" or "There are two dozen of eggs," it is not permissible to say, "There are several dozen eggs," the preposition *of* being required.

Specific Rule 10.—When the subject consists of a singular noun modified by two adjectives so as to mean two distinct things, it is plural, and, hence, requires a plural verb.

#### **Drill 11.**

Moral and physical *education* both *receive* attention in the school.

The old and the new *Testament* *constitute* the Bible.

Mary's and John's *bicycle* *need* repairing.

The interrogation and the exclamation point *are* governed by special rules.

Caution.—In connection with the use of the article (*the, a, an*), note that if two or more persons or things are referred to, it must be repeated before the adjective; if but one person or thing is meant, it must not be repeated; thus: "*The black and the white horse* are in the barn," indicates that two horses are meant; while "*The black and white horse*," signifies that only one is spoken of.

#### **Drill 12.**

*The editor and the publisher* are out of town. (Two persons.)

*The editor and publisher* *is* to be complimented upon the excellent appearance of his magazine. (One person.)

*The husband and the brother* *were* both there. (Two persons.)

*The husband and brother* *is* the only one that knows nothing of the good fortune. (One person.)

*The wife and the mother* *were* away at the time. (Two persons.)

*The wife and mother* *is* an estimable woman.

Caution.—When the noun is plural, the plural verb is always required; and when modified by adjectives, but one article (*the, a, an*) must be used.

#### **Drill 13.**

*The old and new Testaments* *constitute* the Bible.

*The interrogation and exclamation points* *are* governed by special rules.

*The tall and short boys* *are* all in one class.

#### **Either, Neither.**

Specific Rule.—When the compound subject consists of two or more singular nouns or pronouns connected by the conjunctions "either . . . or," or "neither . . . nor," it is singular, and, hence, the verb is singular.

#### **Drill 14.**

Either *John* or his *father* *is* going.

Either my *sister* or my *brother* *is* in the wrong.

Either the *teacher* or the *pupil* *has* made the error.

Neither the *house* nor the *lot* *is* for sale.

Neither *John* nor his *father* *is* going.

Neither the *teacher* nor the *pupil* *has* made the error.

Note.—When one of the nouns is plural, the verb is plural and the plural noun must immediately precede it.

#### **Drill 15.**

Either *John* or his *parents* *are* going.

Either my *sister* or my *brothers* *are* in the wrong.

Either the *teacher* or the *pupils* *have* made the error.

Neither the *house* nor the *lots* *are* for sale.

Neither the *teacher* nor the *pupils* *have* made the error.

Note.—When the subject consists of pronouns, the verb agrees with the pronoun that immediately precedes it.

# Correct English

## How to Use It

Edited by JOSEPHINE TURCK BAKER

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### "The World Does Not Require So Much to Be Informed As to Be Reminded"

### Pronunciation of Words in Every Day Use

Note.—By associating one word with another the proper pronunciation can be more easily remembered.

#### **Acclimate.**

*Acclimate.*—To *acclimate* oneself requires some *time*. *Time*, *cli*.

#### **Acclimated.**

*Acclimated.*—"I became *acclimated*." *I*, *cli*. (The past tense of a verb is accented same as the present.)

#### **Adult.**

*Adult.*—The *adult* was *adept* in remembering the *address*. *Adult*, *adept*, *address*; each word is accented on the second syllable.

#### **Address.**

*Address* (see *adult*).

#### **Anchovy.**

*Anchovy.*—Associate it with the word *choke*.

#### **Atheneum.**

*Atheneum.*—Make it rhyme with *coliseum*, *liceum*, *museum* (*mu-ze'um*), *mausoleum*.

#### **Audacious.**

*Audacious.*—"She was *audacious*, *sagacious* and *vivacious*." (*a* as in *hate*.)

#### **Benedictine.**

*Benedictine.*—The family of "*ins*." Make the last syllable rhyme with *butterine* (*in*), *bando-line*, *cosmoline*, *glycerine*, *lanoline*, *vaseline*.

#### **Bronchitis.**

*Bronchitis.*—Family of *itis* (*i* as in *ice*). Make it rhyme with *appendicitis*, *gastritis*, *peritonitis*, *spinal meningitis* (*jitis*).

#### **Bouquet.**

*Bouquet.*—*Who* has my *bouquet*? She took her bouquet to her boudoir (*boo-dwor'*). (*Who*, *boo*.)

#### **Cocaine.**

*Cocaine.*—*Ko'-ka-in*. There is no authority for the pronunciation *ko-kane*. Pronounce as three syllables, *ko-ka-in*; accent on *ko*.

#### **Diversion.**

*Diversion.*—The family of "*shuns*." Make it rhyme with *conversion*, *excursion*, *version*. These words are frequently mispronounced, giving the sound of *zhun* instead of *shun*.

#### **Epicurean.**

*Epicurean.*—"He was an *epicurean*" (*he*, *re*).

#### **Florist.**

*Florist.*—"I will go to the *florist*" (*go*, *flo*).

#### **Gaunt.**

*Gaunt.*—"My *gaunt* aunt's house is haunted" (*a* as in *father*).

#### **Gratis.**

*Gratis.*—"I am *grateful* for what is given *gratis*" (*grate*, *grat*).

#### **Inquiry.**

*Inquiry*, or *inquiries*.—"I made *inquiries*" (*I kavi*).

#### **Vaudeville.**

*Vaudeville.*—This word is frequently mispronounced. Give *vaude* same vowel sound as *show*.

# Your Everyday Vocabulary—How to Enlarge It

## THE GOLDEN RULE IN SPOKEN OR WRITTEN LANGUAGE.—USE THE WORD— ANGLO-SAXON OR LATIN DERIVATIVE—THAT WILL BEST EXPRESS YOUR MEANING

There is no reason why the speaker should not have the same comprehensive vocabulary as the writer. Choose words as you would your clothes, selecting some for their beauty, others for their richness, others for their general utility, always keeping in mind that, like one's garments, the words should be appropriate to the occasion. (From *How Can I Increase My Vocabulary?*)

### COMPLETE ALPHABETICAL LIST

Note—The initial article in this series began in January, 1911 \*

#### **Euphemistically.**

*Euphemistically* (accent on *mis*) means in a *euphemistic* manner.

There was little enough time to change what Letitia *euphemistically* termed "an overgrown school girl" into a young lady fit to take her place in Society.—*Frank Danby.*

#### **Euphonius.**

*Euphonius* (u-fo-ni-us; accent on *fo*) means agreeable to the ear, well-sounding.

Some genius made out of his *euphonious* cognomen of Sinclair the informal name of "Sink."

—*M. S. Gerry.*

#### **Euphony.**

*Euphony* (u-fo-ni; accent on *u*) means agreeable utterance, harmonious arrangement of sounds in composition.

\* \* \* "and the hope that the freedom of the United States should not be made an unredeemed *euphony*."

#### **Euphuism.**

*Euphuism* (u-fu-izm; accent on *u*) means an affected literary style, high-flown diction.

#### **Euphuist.**

*Euphuist* (u-fu-ist; accent on *u*) means one who affects excessive elegance and refinement of language. Especially applied to a class of writers in the age of Queen Elizabeth.

#### **Eurematics.**

*Eurematics* (accent on *mat*) means the history of invention.

#### **Eupractic.**

*Eupractic* (u-prak-tik; accent on *prak*) means well-doing, disposed to act rightly.

Good humored, *eupaptic* and *eupractic*.

—*Carlyle.*

#### **Eureka.**

*Eureka* (u-ree-ka; accent on *ree*) means literally, "I have found it;" "hence, an exclamation of triumph on a discovery \* \* \* can afford to smile at a hundred such fussy *eurekas*."—*Ec. Rev.*

#### **Eurythmy.**

*Eurythmy* (u-rith-mi; accent on *rith*) means in the fine arts, harmony, orderliness, and elegance of proportion.

#### **Eurhythmics.**

*Eurhythmics* (u-rith-miks; accent on *rith*) is a word that has been coined to express the principle and the method embodying it of the Jacques Dalcroze system of elementary musical training by means of movements.

#### **Eutaxy.**

*Eutaxy* (u-tax-si; accent on *u*) means good or right order.

#### **Eutectic.**

*Eutectic* (u-tek-tik; accent on *tek*) means fusing easily.

#### **Euterpean.**

*Euterpean* (u-ter-pe-an; accent on *ter*) means relating to Euterpe, hence, pertaining to music.

#### **Euthanasia.**

*Euthanasia* (u-tha-na-si-a; accent on *na*; *a* as in *ate*) means an easy, tranquil death.

"The kindest wish of my friends in *euthanasia*."—*Arbuthnot.*

#### **Evacuate.**

*Evacuate* (e-vak-u-ate; accent on *vak*) means to vacate, to depart from; to reject as excrementitious matter.

"The city was *evacuated* finally, owing to the incapacity of the federal leaders."

**Evade.**

*Evade* (accent on *vade*) means to avoid by effort; to slip away from.

"How impossible to *evade* the avalanche of consequences they (his words) set loose!"—*Caroline Abbot Stanley*.

**Evagation.**

*Evagation* (e-va-ga-shon; accent on *ga*) means a roving or rambling. [Rare.]

**Evaluate.**

*Evaluate* (accent on *val*) means to ascertain the value of.

**Evanesce.**

*Evanesce* (ev-a-nes; accent on *nes*) means to vanish, to fade away.

"The morning mists *evanesce* before the sun's rays."

**Evanescence.**

*Evanescence* (accent on *nes*) means a vanishing away; dissipation, as of vapor.

\* \* \* "Yet he held back still, as a man who has learned the *evanescence* of joy, holds back when he sees his happiness within his grasp."—*Ellen Glasgow*.

**Evanescent.**

*Evanescent* (accent on *nes*) means vanishing, fleeting.

But even this amazing triumph of morality— . . . showed pallid and bloodless beside the *evanescent* passion to which she had been sacrificed.—*Ellen Glasgow*.

**Evanish.**

*Evanish* (acent on *van*) means to vanish. (Chiefly poetical.)

"And all the world which was there to see, knew that Venice was not a dead city after all—not a fair, *evanishing* dream—but a living thing, in which new hopes were braided with old memories."

**Evaporate.**

*Evaporate* (accent on *vap*) means to pass off in vapor, as a fluid. Figuratively, to escape without effect; be wasted.

Before the solitary primal fact of his love for her, the fog of tradition with which civilization has enveloped the simple relation of man and woman, *evaporated* in the sunlight.

—*Ellen Glasgow*.

**Evasion.**

*Evasion* (accent on *va*) means evading or eluding; a subterfuge.

He despised himself for the *evasion*, for his character was naturally an open one. . . .

—*Ellen Glasgow*.

**Evasive.**

*Evasive* (e-va-siv; acent on *va*) means avoiding by artifice; shuffling.

"To many his Letter of Acceptance seemed *evasive*."

**Eventuality.**

*Eventuality* (acent on *al*) means a contingent occurrence; that which happens from the force of circumstances.

"Roumania is taking certain military measures with a view to being prepared for *eventualities*."

**Eventuate.**

*Eventuate* (accent on *ten*) means to culminate.

"It is inconceivable that the present disturbance should *eventuate* in war."

**Eviction.**

*Eviction* means forcible expulsion, the act of turning out.

"His radical utterances were speedily followed by his *eviction* from the party councils."

**Evince.**

*Evince* means to show clearly; manifest.

"And while all this was going on the country *evinced* an almost pathetic lack of public concern."

**Eviscerate.**

*Eviscerate* (e-vis-e-rate; acent on *vis*) means to remove the viscera from; hence, figuratively, to deprive of essential or vital parts; to unbosom, reveal.

For though he [Asquith] declares Women's Suffrage to be "a political disaster of the gravest kind," he is ready to push it through if the House of Commons wishes, relying for its rejection upon the House of Lords, which he has denounced and *eviscerated*.—*Israel Zangwill*.

**Evocation.**

*Evocation* (ev-o-ka-shon; acent on *ka*; a as in *ate*) means a calling forth.

We were shown the Great Man [Gladstone] on the hustings at a Scottish election and we laughed afresh over Eric's fury at his own *evocation*.—*Elizabeth Robins*.

# Queries and Answers

Selected from the Editor's Daily Mail

## Grammatical Error.

EDITOR CORRECT ENGLISH:

Will you kindly inform me which, if any, of the following are correct, and why:

1. "You have made a *grammatical* mistake."
2. "That is incorrect *grammar*."
3. "That is an *error* in Grammar."

Answer:—Grammar, being correct, the word "incorrect grammar" is an anomaly. "An error in Grammar" is strictly correct. Again, a "Grammatical error," according to one of its interpretations is permissible, although some critics would censure the use of "grammatical mistake or grammatical error." The following excerpt from THE CORRECT WORD will answer you fully:

### Bad Grammar.

Grammar presupposes an observance of its rules; hence, *bad grammar* is an incorrect expression. *Grammatical* or *ungrammatical error*, however, is correct. Instead of saying, "He uses *bad grammar*," say, "He uses *incorrect English*." Some authorities endorse the use of the expression "*bad grammar*," or "*good grammar*," but, as indicated, in strict usage, the expressions should be regarded as incorrect.

### In and At.

EDITOR CORRECT ENGLISH:

In a recent issue of CORRECT ENGLISH it is stated that the preposition *in* should be used to indicate a residence in large cities, and *at* in small places. Please explain your reason for this ruling in the next issue of CORRECT ENGLISH.

MOULTRIE COUNTY NEWS.

Answer:—The reason why *in* is used of large places, and *at* of small places, is that *in* denotes inclusion, while *at* denotes a point. You will be interested in Century's ruling on the use of *in* and *at*.

"So with names of towns, etc.: as, *at* Stratford, *at* Lexington, etc.; but if the city is of great size *in* is commonly used: as, *in* London, *in* Paris, *in* New York; unless, again, the city is conceived of as a mere geographical point: as, our financial interests center *at* New York."

### In So Far As.

Chicago, Ill.

EDITOR CORRECT ENGLISH:

A friend of mine and I have been arguing whether the word *in* can be used properly in any sense when joined to the phrase "so far as." (Inc. clipping from Sunday Tribune.)

Ruth Porter, Mount Pleasant, Ia.—I think that co-education is a success, especially in so far as the women are concerned. The men do not interfere with the studies of the co-eds.

For our information, I should greatly appreciate if you would answer this question in the next issue of your magazine. I treat every principle set forth in your magazine as being correct; and, when for any reason I doubt the construction of any sentence, I always settle the question by referring to what you have to say about it.

AN ADMIRER.

Answer:—*In* is always superfluous. See THE CORRECT WORD, *In so far as*. Page 91. I thank you for your appreciation.

### Nothing Else.

New York City.

EDITOR CORRECT ENGLISH:

Please explain in the next issue of CORRECT ENGLISH why in the sentence "a miraculous and beautiful phenomenon, than which nothing is more miraculous nor more beautiful over the whole earth," you say the word "else" should be supplied after "nothing."

MUTUAL LIFE INSURANCE COMPANY.

Answer:—*Else* is required for the reason that that which is excluded should be separated from that with which it is compared. *Nothing* (not any thing) covers everything that at present exists; in consequence, there is nothing else that can be used in making the comparison. The following excerpt from the CORRECT WORD may help you to understand this construction fully.

When a comparative is followed by *than*, the thing compared must always be excluded from the class of things with which it is compared, by the use of *other* or *some such word or words*.

Further correct examples are: "There is no *other* place like New York" (not *no place*).

"There is no other place so beautiful as this" (not *no place*).

In some comparisons, *else* is required instead of *other*; thus: "No one *else* is so kind as he;" "Nothing *else* is so desirable as this." "Nothing *else* ages like laziness."

When *but* is used, *else* must be omitted; thus: "It is no one *but him*;" "It is no one *else than* he."

### Oral and Verbal.

Tonganoxie, Kans.

EDITOR CORRECT ENGLISH:

On page 126 of THE CORRECT WORD, you give "Oral" that which is spoken not written; "Verbal" that which is written or printed. Webster gives, "Oral" relating to words, literal, and "Verbal" as spoken. Please explain in the next issue of CORRECT ENGLISH.

SUBSCRIBER.

Answer:—As stated in THE CORRECT WORD, *oral* properly applies only to that which is spoken; *verbal*, to that which is written or printed. See Standard Dictionary's ruling on this.

EDITOR CORRECT ENGLISH:

Please comment on the following sentence through the columns of CORRECT ENGLISH:

"The boy is eating the cakes." Is the foregoing sentence correct? Can the verb *be* take a noun in the objective case?

A SUBSCRIBER.

Answer:—Your sentence is correct. The verb *be* does not take an object, but in your sentence it is the verb *eating* with its auxiliary *is* that takes the object *cakes*. Note that *eating* is in the present progressive tense. The following will help you.

### Auxiliary and Principal Verbs.

The Auxiliary Verbs are the *help* verbs, and are the following: All the parts of the very *be* may be used as auxiliaries, as: *am, is, was, have been, has been, had been, shall be, will be, should be, would be*. The verbs *may, can, must, might, could, would*, are also used with parts of the verb *to be* to form auxiliaries, as: *may be, may have been, might have been, might be, can be, can have been, could be, could have been*, etc. All these verbs are called auxiliary verbs because they help other verbs to express the action, or the condition, or the state.

All the verbs in the lists that you will find on pages 173-176 in the Grammar are Principal verbs, and the auxiliaries just mentioned can be used with any one of these verbs to form the verb phrase, or as we call it, the full verb, as: "I *wrote* a letter; I *have written* a letter." (You will note that *have* is the auxiliary or the *help* verb.)

### Gotten and Got.

EDITOR CORRECT ENGLISH:

The word *got* is frequently heard in such expressions as in the sentences given below. Please tell us through CORRECT ENGLISH which of them, if any, are in conformity with the usage of the language.

1. I have *got* no time.
2. I have *got* to go soon.
3. I have *got* to be home early.
4. I *got* a letter from Uncle Joe to-day.
5. He has *got* much stouter.
6. I have *got* a bad cold.

AN INTERESTED SUBSCRIBER.

Answer:—*Got* is incorrectly used in all the sentences given by you. *Got* is incorrectly used with *have* in the sense of possession or necessity. Note the following excerpt from THE CORRECT WORD.

*Gotten* can be used as well as *got* when not used to express obligation or necessity, as, "I have *got* (or *gotten*) to a place where I need more assistance." See Century and Standard.

In this connection, note that when either possession or obligation is to be expressed, *got* is always superfluous; thus: "I *have my purse*" (not "I have *got my purse*"); "I *have to go*" (not "I have *got to go*").

### Hope and Expect.

EDITOR CORRECT ENGLISH:

Kindly inform me when to use the following words: Hope and expect, want and wish.

A SUBSCRIBER.

Answer:—*Expect* properly refers to the future; as, "I expect to go to New York." *Hope* expresses a cheerful expectancy; anticipation.

2. The following excerpt from THE CORRECT WORD will answer your query concerning *want* and *wish*.

**Desire, Want, Wish, Need.**

While *desire* and *wish* are interchangeably used in many instances to indicate the longing for something regarded as desirable, *desire* is used of that which is near at hand or in thought; *wish*, of that which is remote. Again, *desire* being a Latin derivative is not so simple a word as the Anglo-Saxon *wish*; in consequence, *desire* is used more especially of the higher things or of those which are coveted. We *desire* wealth, distinction, honor, fame; we *wish* to visit a friend. *Want* is used of that which may be simply lacking or which may be both lacking and necessary; *need* is used of that which is lacking and necessary. One may *want* a new garment, but may not *need* it. *Want* should not be interchangeably used with *wish*. One properly says, "I *wish* to see you," not "I *want* to see you."

**Talk or Talks.**

United States Senate, Washington, D. C.  
EDITOR CORRECT ENGLISH:

Considering you the best authority on correct English, may I ask you to settle the following question:

In the sentence, "He is one of those men who (talk or talks) incessantly," please tell me which is correct, the singular or plural verb.

A SUBSCRIBER.

Answer:—*Talk* is the correct form. I thank you for the appreciation. The following excerpt from THE CORRECT WORD, pages 204-5, will answer your question more fully.

**Concord of Verb With Antecedent of Relative Pronoun.\***

A verb that has for a subject a relative pronoun, is singular or plural according as the antecedent of the relative pronoun is singular or plural; thus: "This is one of the most interesting *books* that *have* appeared this year." The plural form *have* is correct, for the reason that the antecedent *books* of the relative pronoun *that* is plural.

In the sentence, "This is the only *one* of the books that *is* worth reading," it is the pronoun *one*, and not the noun *books*, that is the antecedent of the relative pronoun *that*.

When the relative pronoun has for its antecedent a personal pronoun, caution is neces-

sary in order that the verb may be of either the first, the second, or the third person, as required. In other words, the verb that has for its subject a relative pronoun must agree with the antecedent of that relative in person as well as in number; thus:

It is *I* who *am* in the wrong.

It is *you* who *are* in the wrong.

It is *he* (or she) who *is* in the wrong.

It is *we* (or they) who *are* in the wrong.

"It is *I*, your teacher, who *am* in the wrong."

In the last sentence, note that even if the appositional noun were regarded as the antecedent of the relative pronoun, the person and the number would be the same, because of the agreement of the appositional noun with its antecedent in both person and number.

Note.—In the case of compound antecedents, the verb agrees in person and number with the antecedent that immediately precedes the relative; thus:

It is either he or *I* that *am* to blame.

It is either he or your *friends* that *are* in the wrong.

It is either you or *I* that *am* to blame.

**Need and Needs.**

EDITOR CORRECT ENGLISH:

**Kindly** inform me through the next issue of CORRECT ENGLISH whether it is correct to say, "One *only needs* to study the proposition to see its absurdity," or should it read, "One *only need* to study the proposition," etc. What part of speech *is needs* as used in this sentence?

Answer:—The use of the letter *s* is required with *need* when followed by the infinitive. Thus, "One *needs* only to study the proposition to see its absurdity." The following excerpt from THE CORRECT WORD covers all the points involved in your query. (In connection with the word *only* in your sentence, note that it is misplaced, and that it *should* be placed as nearly as possible to the word that it modifies.)

**Need and Needs; Dare and Dares.**

*Need*, in the sense of that which is obligatory, is commonly and properly used in the third person singular without the terminal *s*; as: "He *need* not go;" "Need he go?" When used to express *want*, *needs* is always the required form; as, "He *needs* a new coat." *Dare* is also so used; as: "He *dare* not go." "Dare he go?"

# A Study of Words

From Current Activities and Influences in Education  
By JOHN PALMER GARBER, PH. D.

Adapt the words in italics to your own uses, literary and conversational.

Exercise your constructive faculty in combining words into expressive phraseology, and thus enrich the spoken or the written expression of your thought. Golden Guide Number VII. in "How Can I Increase My Vocabulary."

Study the following paragraphs, and note how the words are combined into "expressive phraseology." Read and re-read the lines, and note how the modifying elements are employed. As an exercise, write a short essay on another subject, weaving into it the italicised phrases.

## INTRODUCTION.\*

THERE is a widespread need of a clear understanding of what even the *unreflective mind* believes to be essential in the education of each individual. We have talked about moral education and we have endeavored in *countless ways* to accomplish the *moral discipline* of the individual. Some of these ways have been wise, others have not, and it is most important that we should come to some definite understanding of the meaning of education and the place that moral education has in the *wider concept of educational endeavor*.

In attempting to define the end of *educational endeavor* in the Republic, it is well to keep in mind the fact that in part the aim of the school is to prepare the individual for *the widest possible participation in governmental functions*. The interest of the State in education is primarily that of guaranteeing to itself, and therefore to its own *perpetuity*, an *enlightened citizenry*. It seeks to achieve this result by imparting to each pupil as effectively as possible the common elements of *an approved education*. These elements, expressed in the *formal elements of the curriculum*, are the tools of democracy. The keynote here is education for co-operation, to the end that the entire population may be able to think together and thus plan to live together under civil order.

In another sense, the aim of our educational

endeavor is to fit each individual for the *widest possible participation* in the *legitimate activities of organized society*. To accomplish this, it seeks also so to discipline the mind as to make it *readily capable of a rational approach* to the real problems of life. It also aims in this connection to inform the mind upon such substantial and fundamental matters as underlie all *economic procedure*. The keynote here is education for *orderly co-operation*, to the end that the individual may make a *maximum contribution to the common good*.

The school aims also to *conserve the physical well-being* of the individual: by securing *proper physical environment* during the school years; by *systematic training in wholesome physical disciplines*; and by imparting such a fund of practical knowledge relating to hygiene as to guaranteed the continuance of this care by the individual as a self-regulated, *informed unit of society*. *Knowledge* must not be bought at the price of health. The keynote here is education for the *conservation of the health* and, hence, of the *physical vigor of the race*.

Finally, it aims, by its organization and administration, and by *formal instruction*, to establish such habits of reaction on the moral side as to establish the conduct of the individual, both as a citizen and as an economic unit above criticism. This *moral phase* of our education seeks to secure from each pupil courtesy, which is the virtue of the social life; and *dependableness*, which is the virtue of the ethical life. It also endeavors, as to be typical must succeed, in establishing in each pupil the crowning good of a humble spirit, which is the virtue of religion. The keynote here is a *reverent regard* for the rights of others and a *wise orienting* of the individual to right living.

It may, therefore, be claimed that the education provided by the Republic aims to establish a stable, *enlightened citizenry* capable of performing satisfactorily the *social, vocational, and*

\*Introduction by M. G. Brumbach.

*moral obligations incumbent upon each citizen.*

In this treatise we have set forth in order the principles underlying what is generally regarded as moral education. The Author has chosen a happy title, for in the last analysis, moral education has no meaning worth considering unless it projects itself into the character and *crystallizes itself into the activities of the individual*. We are all fairly well informed as to what right conduct is, but we are not all *impelled* to follow right conduct. Our appreciation of it as an *intellectual discernment* is one thing, and our *incorporation of it as a life procedure* is quite another thing. The problem always facing the young is to elevate the plane of conduct to the plane of thought, thus achieving in conscience that which, without this, is purely intellectual achievement. There must be a lessening of the tension between the way the individual thinks and the way the individual acts. When this tension is not lessened by the elevation of conduct to the plane of the ideals entertained by the individual, it almost invariably follows that the individual forsakes his ideals and becomes merely a creature of impulse expressing itself *in terms of conduct*. It is always an unfortunate thing when the ideals of the individual, planted by the institutions of the school, the home, and the church, are not vitalized steadily and *absorbed consciously* in the actions of the individual.

Character making has not achieved its present

work in the schools for the reason that *there has been no common basis of accepted guidance* and, what is more important, *pedagogically*, there has been no *interpretation* of these principles into *concrete specific terms* within the reach of the child mind. We need a literature of moral material couched not only in the vocabulary of childhood, but also in the thought forms of childhood. This literature should be so suffused with emotional predisposition as to make it easy, if not necessary, for the reactions of the individual to be in harmony with the moral content of the material presented. There is to-day no more pressing need than the need for this type of literature for our schools.

Such material, of course, must conform in its quality *to certain definite guiding principles*, and this volume is a presentation in a definite way of these guiding principles. It is therefore the preliminary step to the solution of the most important phase of modern education.

The Author's wide experience as a teacher, and his scientific training, coupled with his extended research in *applied psychology*, justify the conclusion that this statement of the underlying principles in the making of character and, therefore, in the *equating of conduct*, is a most valuable contribution to the *pedagogy* of that part of education which ought to claim first place with all right-thinking people.

June 12, 1913.

M. G. BRUMBAUGH.

### Should and Would.

EDITOR CORRECT ENGLISH:

Kindly comment in the next issue of CORRECT ENGLISH on the following excerpt from a book, stating which uses of *would* and *should* are right or wrong:

"I would like to compile two anthologies, one of hymns and one of poems. I should not expect anyone else to read either of my collections. I should not wish the edition to consist of more than one copy. But I would like, purely for my own use, to own that copy! In the anthology of hymns I would like to put in some hymns as to which I know nothing except that I like them.

"As for the second-named anthology, I think I should like to make one consisting of several volumes. Even Mr. Lownsbury's volumes of

American verses, though it contains some specimens of verse I would not have included, omits others which I certainly should put in."

A SUBSCRIBER.

Answer:—*I should like* is the correct form. *Would* is always improperly used with *like* in the first person.

Rule—*Should* in the first person, *would* in the second and third persons is used to express conditions beyond the control of the will, and mere subjunctive futurity. *I should* is properly used in all the constructions in which it occurs. In the sentence, "*I would not have concluded*," *should* is required, mere subjunctive futurity being expressed. (In the last line "*should have put in*" is required.)

**A as in Ask.**

A as in *ask* and its equivalents. *A* as in *ask* is a sound intermediate between that of *a* in *at* and *a* in *father*.

Usually when *a* precedes *ft*, *ss*, *sk*, *sp*, *st*, *nce*, *nt*, and sometimes *s*, the sound is equivalent to that of *a* in *ask*.

*A* is an equivalent of *a* in *ask* in the following:

*Advance*, *advantage*, *after*, *aghost*, *alabaster*, *alas*, *amass*, *answer*, *ant*, *ask*, *asp*, *bask*, *basket*, *basque*, *bass*, *basswood*, *bath*, *baths*, *blaspheme*, *blast*, *blanch*, *bombastic*, *branch*, *brass*, *can't*,\* *cask*, *casket*, *cast*, *caste*, *castle*, *castor*, *chaff*, *chance*, *chancellor*, *chancery*, *chant*, *clasp*, *class*, *classify*, *classic*, *command*, *commandery*, *contrast*, *craft*, *dance*, *diagraph*, *disaster*, *disenchant*, *distaff*, *draft*, *elastic*, *enchant*, *entranced*, *epigraph*, *fast*, *fiasco*, *flask*, *gas*, *ghastly*, *glance*, *glass*, *graft*, *grant*, *grass*, *last*, *hasp*, *lance*, *lancer*, *lass*, *lastly*, *lath*, *mass*, *massive*, *mast*, *masque*, *master*, *mastiff*, *mischance*, *mustache*, *pant*, *pass*, *passable*, *passing*, *passive*, *pass-over*, *passport*, *pastor*, *pasture*, *path*, *paths*, *prance*, *quaff*, *raft*, *ranch*, *rascal*, *rascality*, *raspberry*, *rasp*, *recast*, *repat*, *task*, *task-master*, *transact*, *transaction*, *transalpine*, *transatlantic*, *transcend*, *transcendental*, *transcribe*, *transcript*, *transfer*, *transfix*, *transform*, *transfusion*, *transgress*, *transit*, *translate*, *translucent*, *transmigration*, *transmission*, *transmit*, *transmutable*, *transparent*, *transplant*, *transport*, *transpire*, *transverse*, *vast*, *vastly*, *vastness*, *waft*.

**Note.**—Usually when *a* precedes *s* or *n* not followed by *t*, *a* has the sound of *a* in *at*. *A* has the sound of *a* in *at* in the following:

*Bandit*, *bank*, *banquet* (pronounced *banquet*), *banter*, *basilisk*, *can*, *candid*, *candor*, *canon*, *cant* (insincere assumption), *fan*, *fancy*, *fantasy*, *gander*, *grand*, *grandeur*, *handkerchief* (pronounced *hangkerchif*,—*chif*, not *cheef*), *handsome*, *land*, *landau* (*lan'daw*), *man*, *manner*, *manifest*, *manifold*, *nankeen*, *pansy*, *pantaloon*, *panther*, *pan-tomime*, *ran*, *rancid*, *rancor*, *rant*, *sand*, *sandel*, *sandwich*, *sanity*, *sanguine*, *tan*, *tangle*, *transom*, *van*, *vanity*, *vanquish*.

**\*Standard.**

Century gives two pronunciations; in the first, *a* has the sound of *a* in *father*, in the second, of *a* in *at*. *Correct English* prefers the intermediate

sound (*a* as in *ask*) as given in Standard.

Century gives two pronunciations; in the first, "a" has the sound of "a" in "father," in the second, of "a" in "at." *Correct English* prefers the intermediate sound ("a" as in "ask") as given in Standard.

**EXERCISE.**

Read aloud the following and observe the foregoing rule.

**STRAY LINES FROM IN MEMORIAM.**

There no shade can *last*  
In that deep dawn behind the tomb  
But clear from marge to marge shall bloom  
The eternal landscape of the *past*.

\* \* \* \* \*

The glory of the sum of things  
Will flash along the chords and go.

\* \* \* \* \*

And love will *last* as pure and whole  
As when he loved me here in time,  
And at the spiritual prime  
Rewaken with the dawning soul.

\* \* \* \* \*

Yet in these ears, till hearing dies,  
One set slow bell will seem to toll  
The *passing* of the sweetest soul  
That ever looked with human eyes.

—Tennyson.

And if, some or all of those wild vagaries that grow on your *fancy* at such an hour, you could whisper into listening because loving ears,—ears not tired with listening, because it is you who whisper,—ears ever indulgent, because eager to praise,—and if your darkest *fancies* were lit up, not merely with bright wood-fire, but with a ringing laugh of that sweet face turned up in fond rebuke, etc.

—IR MARVEL.

**Evolutionist.**

*Evolutionist* (accent on *lu*) means a believer in the doctrine of evolution.

It seems obvious to that renowned *evolutionist*, Sir Ray Lankester, that dancing must have some function to perform in the evolution of society or it would not have persisted.

—Current Opinions.

# I Take My Pen in Hand.

(With the Editor.)

## Answer to F. E. J. Lloyd, D. D., versus George Bernard Shaw

Some writers there are, who can evolve from fertile brains, prolific thoughts, alive with vital interest, and with burning message requiring only parchment and blacklead to set it free. Others there are, to whom the muse refuses its whisperings, until the pen has been well taken in hand, and the parchment spread before. For the latter class, "to take one's pen in hand" is the signal to produce, "even though it be but an infinitesimal part."

I take my pen in hand, and my brain answers the signal, as my eyes wander to a caption in a newspaper lying on my desk:

### "Shaw's Statement a Jibe at Religion."

The magic name of Shaw causes me to grasp my pen more firmly, while I read what F. E. J. Lloyd, D. D., Progressive member of the State Legislature, has to say by way of refutation of G. B. S.'s latest utterance: "I really can not see how any man can allege that Christianity has gained an inch since the crucifixion."

In answer to this, F. E. J. Lloyd, D. D., says:

"No man can look anywhere on earth in remote places or near at home, and not see in a moment what great things Christianity has accomplished since the solemn darkness veiled the cross of the Master as he gave up His life that men might live." And further on—"It is alike hard to understand what George Bernard Shaw means by this statement. Christianity can advance only in the lives of the persons over whom it exerts an influence, and in the enterprises it inspires. In no other way can advance be written down of Christianity or of any other inspiring spiritual forces."

Assuredly, Christianity can advance only in the lives of the persons over whom it exerts an influence and in the enterprises it inspires. F. E. J. Lloyd is correct in his statement, and

George Bernard Shaw will agree with him as would all other intelligent persons. But it is, undoubtedly, for this very reason that G. B. S. cannot see how any man can allege that Christianity has gained a whole inch since the Crucifixion, for G. B. S. does not measure the gain by the numbers that profess themselves Christians. He measures the gain by the growth of soul and he is not by any means sure that it has grown a whole inch, measured by the common yardstick, and not by the golden sceptre.

Again, Shaw, being aware of the universal tendency to take an ell where an inch is given, is careful to provide against over seizure, and furthermore, his seemingly exaggerated statement—an exaggeration of which he is often accused—is due largely, to a keenness of perception which recognizes that where the masses are concerned, the throwing of a single brick will not suffice, and that an entire house must needs fall before their intelligence can be awakened.

F. E. J. Lloyd, D. D., tells us further, that Shaw is "confounded by facts;" that there are "fifty millions of Christians in the United States alone," and that "even if it be admitted that say 90 per cent of that number fails to represent real Christianity, the residue is abundantly sufficient not merely to dispute the foolish, if not awful statement of Shaw, but to convict him of a sort. I had almost said, of moral obliquity.

The exaggeration attributed to George Bernard Shaw acts merely like a powerful lens, bringing at closer range the objects held up to view. Shaw confounded by facts? He is too brilliantly intelligent to confound facts or to be confounded by them.

*Christ Himself is the most beloved of all mankind*, F. E. J. Lloyd tells us. Is He? Is *not man himself* the most beloved of all mankind?

Nietzsche in his "Beyond Good and Evil," rationalized the discrepancies between our emotionalism and our actual conduct, showing up man's innate cruelty to man that makes "countless thousands mourn." Our emotionalism is aroused in the presence of suffering, but only theoretically are we, in a general sense, our "brother's keeper." If ten per cent of the fifty millions in the United States were truly Christians, loving their neighbors as themselves; if one per cent, or even one hundredth of one percent were truly Christians, what a revolution of present conditions would be brought about.

A large body of people have become humanitarian, following consciously as well as unconsciously the teachings of Christ, and to these noble, unselfish souls, humanity is indebted for many of its infirmaries, dispensaries, institutions of learning, some of its great libraries, and schools of arts and science. Granted that it resulted from man's interpretation of the Christ message of brotherly love, but the limited results show that man's interpretation can keep pace only with man's powers of perception. "Love thy neighbor as thyself" rang out two thousand years ago, and yet today, how many are there who "love their neighbor as themselves?" To this dearth of brotherly love, undoubtedly Shaw is keenly alive, and to it is due the seemingly extreme statement in the matter of man's progression in the past two thousand years. Unencumbered by religious bias, Shaw recognizes religion as eternal—the embodiment of man's desire to become *en rapport* with the great force that is evolving towards something higher—always higher through the countless eons of eternity.

Man, or as Shaw would have it, "the super-monkey," has always, so far as we know, had a religion, ever since he began to emerge from the purely brute stage; and, as he evolves, his religion evolves with him, or more strictly speaking, his interpretation of religion. Man's religion cannot reach higher than his highest conception of it. It matters not how ennobling the teaching may be, if his eyes are blind and his ears deaf.

The teachings of Christ have remained unchanged through twenty centuries. In the meantime, we have had "St. Bartholomew" and The Inquisition; Puritanism and Wesleyism.

George Bernard Shaw walking through London town, sees the conditions under which thousands of wretched men, women, and children live, notwithstanding the Christian religion and its followers. He sees the narrow smoke-stained courts of the London tenement district, where drunken mothers scorch the mouths of tender nurslings with vile whiskey and gin, and where little children are broken on the wheel of Twentieth Century commercialism and degradation. Turning from the narrow courts, the "man who thinks" looks upon the prison walls wherein are lodged the wrecks of lives, broken too by Twentieth Century conditions—conditions which cripple and deform from birth the wretched creatures who become caught in the wreckage. The lame, the blind, the diseased, the filthy, the drunken—he sees them all and is mindful of their degradation. Passing on still farther, he contrasts with the miserable squalor witnessed, the glorious "houses of God" the nation's pride, with their Gothic pinnacles pointing heavenward, symbolic of the religion they enshrine. And then the great thinking Shaw laughs, and it is a laugh of bitterness, and he wonders whether Christianity has grown a whole inch since the first century. There are no more Neroes, no more do the burning bodies of tortured Christians light the triumphal procession, but the fiery furnace of Twentieth Century Commercialism immolates yearly thousands of wretched creatures, sacrificed to personal aggrandizement and monetary greed. Has Christianity grown a whole inch? Is Shaw so far from the truth?

The "I am my brother's keeper spirit," the "Love thy neighbor as thyself spirit," the "Do unto others as you would be done by spirit"—the spirit that recognizes the divine in everything that is and ever shall be—the spirit that recognizes a force within working towards the light to something higher and ever higher—this is the highest interpretation of religion that has ever come thus far to man. And did we but live these truths—offer up out of our daily lives the fruits of our belief what a stupendous advance would Christianity make. If we measure what has been done by what has not been done, maybe we shall not wonder why George Bernard Shaw committed himself to his startling arraignment of Christianity which F. E. J. Lloyd, D. D., so roundly attacks.

# Course of Instruction in Muscular Movement Penmanship, Prepared by the American Penman Magazine

## Lesson IV.

In learning to write, habit plays an important part, for if the hand drives the pen over an ideal form a sufficient number of times, it will eventually "learn" to do so automatically. Make six or seven pages of the following exercises and then compare the last page with the first one. Repetition brings understanding and skill, and in order to master these drills they must be made over and over, until making them well becomes a habit.

*A smile is better than forty frowns  
Bot of Berry Bros 400 Burlap Bags B.  
Curve third and fourth fingers back C  
Drop motion is used after b v w r and o  
Endurance, Ability, Reliability, Action*

Illustration No. 16.

*Form and movement go hand in hand I  
Give us this day our daily work. Give us  
Heavy down lines indicate weak movement.*

Illustration No. 17.

*Ink pens and paper should be good quality  
Join letters with fast under motion J*

Illustration No. 18.

KKKKKKKKKKKKKKKKKKKK  
 kkkh kink kkkh kink kkkh kink k  
 Katherine Kingman, Kingston, N.Y.

Illustration No. 19.

## Business English for the Busy Man

### Yourself.

Cleveland, Ohio.

EDITOR CORRECT ENGLISH:

Please explain whether the following sentences are correct:

1. "We beg to advise that we are holding the land contract from Harry Williams to *yourself*."

2. "We are placing the above bonds with your other securities for collection of principal and income as same *becomes* due."

3. "In the future please send payments direct to the owner *who*, we understand, is represented by Harry Williams."

A SUBSCRIBER.

Answer:—*Yourself* is incorrectly used for the reason that the compound personal pronoun (*yourself*, etc.) is properly used only when the meaning is either emphatic or reflexive. See the following excerpt from CORRECT WORD.

### Myself.

The compound personal pronouns *myself*, *yourself*, *herself*, *himself* (never *hiself* or *hisself*) are correctly used only in a reflexive or an emphatic sense; as, "I hurt *myself*," "He hurt *himself*" (reflexive). "I *myself* said so" or "I said so *myself*" (emphatic). Such expressions as, "This is for *myself*," "I send love to your mother and *yourself*" are always incorrect, for the reason that the compound personal pronoun is properly used reflexively, only when the object (direct or indirect) refers to the same person as the subject. The following are correct:

"I have only *myself* to thank" (reflexive).

"I bought this hat for *myself*" (reflexive,—the object is indirect).

"I bought this hat *myself*" (emphatic).

"You *yourself* said so" (emphatic).

1. Note also the following excerpt from the same text-book in connection with your use of the verb *beg*.

### Beg.

The use of *beg* in such construction as, "I *beg* to state," is censured by critics as being (a) an overworked term, and (b) as hardly expressing the truth.

2. *Become*. (Use *they* instead of *same*.)

3. *Who* is correct, for the reason that it is the subject of the verb *is represented*. The following drill from THE CORRECT WORD will help you to a better understanding of the uses of *who* and *whom*.

### Who and Whom.

*Who*, not *whom*, is required in such constructions as, "I know a man *who*, I think, will do the work for you." The rule is as follows:

Rule.—Use *Who* when it is the subject of a verb. Use *Whom* when it is the object of a verb or a preposition.

Caution.—Do not use *Whom* as an object when it is in reality the subject of a verb from which it is separated; thus: in the sentence, "I know a man *who*, I think, will do the work." *Who* is the subject of *will do*, and not the object of *think*.

### Who.

*Who*, do you think, gave this to me? (*Who gave*.)

*Who*, do you suppose, is in the other room? (*Who is*.)

*Who*, do you imagine, is the culprit? (*Who is*.)

I gave it to the gentleman *who*, you thought, was Mr. Brown. (*Who was*.)

A lady met me at the depot *who*, I understand, is your aunt. (*Who is*.)

Do you know any one *who*, you feel, would be competent to undertake this work? (*Who would be*.)

It is he *who* addressed us at the meeting; it is he *whom* you addressed. (*Who* addressed and you addressed *whom*.)

#### Whom.

*Whom* do you mean? (You *mean whom*.)

*Whom* shall you invite? (You shall invite *whom*.)

For *whom* is this? or *Whom* is this for? (This is for *whom*.)

From *whom* is your letter? or *Whom* is your letter from? (Your letter is from *whom*.)

*Whom* can you recommend for the position? (You can recommend *whom* for the position.)

This is the gentleman *whom*, I think, you meant. (You *meant whom*.)

I know a gentleman *whom*, I think, I can safely recommend. (*I can recommend whom*.)

Do you know any one *whom* you can recommend? (You *can recommend whom*.)

There are several persons *whom* I should not hesitate to entrust with this commission. (I should not hesitate to *entrust whom*.)

Name some one *whom* I can engage to do this. (I can engage *whom*.)

#### Who and Whom, Compound forms of.

Sometimes the compound forms of the relative pronoun are required apparently to perform the function of both a subject and an object (direct or indirect), at the same time. When this is the case, the pronoun should be put into the nominative case.

#### Examples.

"There the invalid lay, and turned toward the crowd a white, suffering face, which was yet so heavenly that it comforted *whoever* looked at it. (*Whoever* is the subject of the verb *looked*. The object of the verb *comforted* is the noun clause, "Whoever looked at it.")

He offered his property to *whoever* would make the highest bid. (*Whoever* is the subject of the verb *would* make. The object of the preposition *to* is the noun clause, "Whoever would make the highest bid.")

#### Incorrect.

I shall sell my property to *whomever* will pay me the most money.

He offered a prize to *whomever* would answer the greatest number of questions.

He offered his entire fortune to *whosoever* would save his child.

#### Correct.

I shall sell my property to *whoever* will pay me the most money.

He offered a prize to *whoever* would answer the greatest number of questions.

He offered his entire fortune to *whosoever* would save his child.

#### Incorrect.

I invited *whomever* had previously invited me.

I like *whomever* likes me.

#### Correct.

I invited *whoever* had previously invited me.

I like *whoever* likes me.

The same rule applies to the single form *who* and *whom*; as, "I do not know *who* is invited;" "I do not know *whom* he has invited." (He has invited *whom*.)

#### More Prime, Most Prime.

Chicago, Ill.

EDITOR, CORRECT ENGLISH:

1. Please inform me through your next issue of CORRECT ENGLISH as to the correct comparison of the word *Prime*. We have had a discussion as to whether it is *prime*, *primer*, *primest*, or *prime*, *more prime*, *most prime*.

Answer:—*Prime* means first in rank, dignity and importance; first in excellence; and, hence, is not capable of being compared. If, however, it were, then *more* and *most* would not be required. *prime* being a word of one syllable.

#### Meekness of Moses.

There was no love lost between a certain pupil and the teacher of a colored school in Richmond. Moses thought the teacher was too critical, to which effect he had expressed himself more than once, with the result that he had been disciplined.

"You are not giving attention to what I say, Moses," said the teacher one day during the course of a talk to her class.

"Yes, teacher, I is payin' attention, 'deed I is," Moses hastened to say.

"You should never say 'I is'!" admonished the teacher. "I have told you a thousand times. You know the correct form. There are no exceptions to its use. Give me two examples at once."

"Yessum," said Moses, meekly. "I am one of de letters of de alphabet. I am a pronoun."—*Harper's Magazine*.

# Newspaper English

## SHAW OFFERS TIPS TO BRYAN.

### Defends Wineless Dinner and Suggests Meat Be Barred Next.

(Special Cable Dispatch.)

(Copyright, 1913, by the Press Publishing Company, New York World.)

LONDON, April 26.—George Bernard Shaw says that the only mistake Secretary of State Bryan made was in offering his diplomatic guests unfermented grape juice or anything else except plain water. Mr. Shaw would approve if the American Secretary of State would go a step further and give a vegetarian dinner.

All the criticism of Mr. and Mrs. Bryan's wineless banquet Shaw condemns as a gross abuse of hospitality and an affront to the social decencies. He cannot see why any host should be under obligation to supply his guests with wine any more than *any other* particular eatable or drinkable.

He argues that if Secretary and Mrs. Bryan had given their dinner without fish or sweets it would not have excited remark, but because they paid their guests the compliment of assuming that they are not slaves to intoxicants they are held up to the charge of inhospitality.

Mr. Shaw expresses characteristically his *antipathy* for flesh diet by adding that if Mr. Bryan would also start the fashion of not supplying diplomats with meat it might perhaps do something toward making them take a civilized and lucid view of international politics.

Answer:—

1. *Farther* would be preferable, for the reason that distance is expressed.

Note:—Distance is expressed by *farther* whether used figuratively or otherwise.

2. In paragraph 2, the repetition of *with* would greatly improve the construction; thus, "He cannot see why any host should be under obligations to supply his guests with wine, any more than *with* any other particular eatable or drinkable." In its present construction, the ellipsis of *with* makes the object of *with* (eatable and drinkable) appear to be the subject of a verb understood (is).

3. *Antipathy* is more properly followed by *to* instead of *for*.

(From the Chicago Daily News.)

The Employers of Chicago peruse and patronize the well-filled "Want Ad" columns of The Daily News, having learned by long experience that it is the city's most reliable guide to good help, *and* the unemployed look upon The Daily News "Want Ads" as their real "Friend in Need."

**While.**

Note.—*While*, not *and*, is the preferred conjunction to be used in this construction, *while* conveying a sense of contrast. The meaning is that the employers peruse the want-ad columns, *while*, on the other hand, the unemployed use the columns to advertise their wants.

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Article from the Chicago Daily News illustrating the rules that govern the writing of amounts. The Rules for the writing of amounts follow the article.

## HOW TO LIVE 100 YEARS.

Italian Chemist Says Formula is One Including Thirty-six Hour Naps.

## N. DE CUGNA'S RIPE AGE.

---

Bulgaria Leads the Nations of the Present Day in Number of Centenarians.

How'd you like to live 100 years or more? Don't let this startle you, for there is really nothing remarkable about such cases of longevity. The accompanying list is just a few instances of persons who have been known to have passed 120 years. And, passing the 150th milestone is not the most strenuous thing in life.

There are various means advanced to prolong life. But an Italian chemist gives the latest and most startling method. It is simply to sleep thirty-six hours at a stretch. He says that if a person goes to sleep Saturday evening and keeps

it up until Monday morning he will store up an enormous amount of energy and prolong his life 50 per cent.

Now there was Numas de Cugna, who reached the ripe old age of 370 years. It is understood he was a friend of Mafeus, the historian. According to the latter, the Bengal native was described as "a kind of living chronicle."

#### **Parr's Wonderful Family.**

Thomas Parr was the progenitor of the most remarkable family for longevity on record. The famous Dr. Harvey facetiously remarked concerning the old gentleman, after making an autopsy on the body, that he might have added a few more years to his life had he eliminated some of his high living. Parr married first at the age of 88 years. Apparently the old codger had not sown all his wild oats, for at the age of 102, while his first wife was still living, he fell in love with another woman.

Shortly before his death Parr was taken to London by Thomas, earl of Arundel, and presented to his majesty. This proved the downfall of the old man, for from country fare to high living and excessive drinking was too much for him, and he passed away at the untimely age of 152 years. An autopsy showed his body in almost perfect condition.

The countess of Desmond, 145 years old, was obliged to flee from the house of Desmond, and made the journey from Bristol to London without injuring her health. She died almost a pauper. Lord Bacon was credited with saying that this remarkable old woman had renewed her teeth two or three times.

#### **As Expert at 138.**

Jonathan Hartop, who quit this world in his 138th year, had much to show for living that long. He married five times, and, as a result of these unions seven children were born. From these came the following offspring: Twenty-six grandchildren, seventy-four great-grandchildren, and 140 great-great-grandchildren. He ate little, but was particularly fond of milk. Within a few months of his death he was able to read without the aid of spectacles and could play cribbage like an expert.

It was said that when Milton was a young man he borrowed \$250 from Hartop. The poet later

returned this money after obtaining it with great difficulty. Hartop would not accept it, but Milton insisted and wrote a somewhat tart note declaring he had not taken the money as a gift, but as a loan, to be returned with interest. This letter, it is said, was in Hartop's possession when he died.

#### **Accomplishments After 40.**

Among those who have accomplished remarkable things at a ripe age:

Darwin, author of "Origin of Species," written at the age of 50 years.

Immanuel Kant, writer of "Critique of Pure Reason," at the age of 57.

Herbert Spencer made a rough outline of his "Synthetic Philosophy" when 40 years old, wrote "Principles of Psychology" when 52 years old, and "Justice" at 71 years.

Richard Wagner accomplished more after the age of 50 years than before. The entire "Nibelungen Ring" appeared when he was 60 years old, and his "Parsifal" was written when he was 64 years old.

Haydn composed "The Creation" at 67 years of age and the "Seasons" some years later.

Christopher Columbus was 56 years old when he discovered America.

Goethe did most of his literary work after he had reached 65 years. Probably his greatest work was "Faust," the second part of which was written when he was 80 years old.

Among others who did brilliant work between the ages of 40 and 70 were Humboldt, Lord Kelvin, Faraday and John Fisk.

#### **Walker Weston an Example.**

As an example of wonderful physical ability there is none who is better fitted to be ranked among the greatest of Americans than the pedestrian, Edward Payson Weston. He is 75. Three times he has crossed the continent on foot, and most of the walking has been done after he was 50 years old.

Here are some recent figures of a German statistician:

The German empire, with its 55,000,000 population, has seventy-eight persons who have passed the 100th milestone.

France, with 40,000,000 inhabitants, has 213 centenarians.

Spain, with 18,000,000 population, reports 410 persons over the 100-year mark; England boasts of 146; Scotland, 46; Norway, 23; Sweden, 10; Belgium, 5; Denmark, 2.

Figures from the British general's returns show that in 1911 there were twenty-four persons living in London 100 years old or more.

Switzerland does not claim a single 100 year old person.

Figures collected on the subject for all England by Haller, a famous statistician, are as follows:

Eighty persons from 110 to 120 years.

Twenty-nine persons from 120 to 130 years.

Fifteen persons from 130 to 140 years.

Six persons from 140 to 150 years.

One person celebrated his 169th birthday.

The following amazing figures show longevity in the Balkans:

Servia has 573 persons over 100 years old.

Roumania has 1,084 persons over 100 years old.

Bulgaria has 3,883 persons over 100 years old.

According to these statistics Bulgaria holds the international record. The fact that the Bulgarian mountaineers are fond of consuming large quantities of sour milk has led scientists to the conclusion that sour milk and old age go hand in hand.

### Carelessness Doesn't Pay.

Persons have been known to attain a ripe old age by living careless lives, but these cases are rare. Hygiene plays an important part in longevity, but there are several astonishing exceptions to this rule.

One Scotchman who died at the age of 110 is reported to have been drunk almost every night of his young life.

Prof. G. F. Butler of Chicago gave a lecture and the following is the synopsis:

"After 40 eat less and eliminate more. Drink much pure water.

"Many people suffer from too much business and not enough health. When such is the case they had better cut out business and society for a time and come down to mush and milk and first principles.

"Don't be foolish. Play more. Indulge in less fret and fume and more fruit and fun."

From Correct Business Letter-Writing and Business English.

### The Writing of Amounts in Business Letters.

2. Amounts are written three ways: (a) in full followed by figures in parenthesis; (b) in full without figures; (c) with figures alone.

(a) Amounts are written in full and followed by figures in parenthesis in important business letters and in legal documents. The part that is written in full is capitalized in legal documents and frequently in business letters as well.

(Letter.)

"I enclose my check of Two Hundred and Fifty Dollars (\$250)."

(Contract.)

"The first payment shall be One Hundred and Twenty-five Dollars (\$125)."

(b) Amounts are written in full without figures as follows:

1. When the amount is the only one mentioned in the letter or occurs but rarely:

"I enclose ten dollars in payment of my account."

2. When the amount is small and does not occur in connection with several other amounts:

"I inclose twenty cents for a sample copy of CORRECT ENGLISH. I understand that the subscription price is two dollars a year."

Note.—When the amount is small and occurs in connection with other amounts, it is frequently written in figures, although some writers indicate no amount smaller than one dollar by figures; thus twenty (or 10).

"I enclose twenty cents for a sample copy of CORRECT ENGLISH. I understand that the subscription price is \$2.00 a year."

In advertising, small amounts like 8 cents, 2 cents, 1 cent are written in figures (sometimes, 8c, 2c, 1c).

(c) Amounts are written in figures alone as follows:

1. In an enumeration of amounts (except in letters of great importance and in legal documents):

"The typewriter was \$100, the desk, \$50, and the chair \$10."

2. The amount is written in figures when it would require several words to express it:

"During the last year he has paid \$1,575.85 for office expenses."

Note that it would be tiresome to write out in full "one thousand," etc. (This rule does not apply to the instructions in paragraph a.) This rule also applies to small numbers that would be tiresome to write out in full; as, "He gave me \$5.21." This rule is also applicable to isolated amounts; thus: while the isolated amount is expressed by words when the amount can be expressed in round numbers, it is written in figures in cases like that just mentioned. (See Par. b, 1.)

Fractions are written in full if they occur alone; otherwise, they are expressed by figures; thus: three-fourths, but  $\frac{5}{34}$ .

Ciphers are almost invariably omitted when the amount is ten dollars or more; many firms avoid their use even when the amount is less than ten dollars; as, "I enclose \$1 in payment of my subscription." This is a matter of style and inclination; usage varies, but the tendency is to do away with ciphers altogether, except, of course, where one cipher is required, as in the amount \$1.50.

In connection with the sign \$, note that it should be omitted before a number of cents; thus: fifty cents or 50 cents, not \$.50; but \$3.50.

#### **Amounts That Do Not Express Sums of Money.**

Amounts other than those of money are governed by the same general rules; thus:

1. Figures are used in an enumeration of amounts as in paragraph c, 1:

"The manuscript that I enclose, contains 3,000 words; the one that I sent you last month contained only 2,500 words."

2. If the amounts occur but rarely, spell them out unless it would be tiresome to do so:

"Statistics show that ten thousand persons have been," etc., but "Statistics show that 10,500 persons have been," etc.

3. In an enumeration of particulars, only figures are used to indicate the numbers:

Send me:

10 doz. American Family Soap.

5 boxes Oswego Starch.

1 bbl. Sugar.

4. The age of a person is written in full:

"I am twenty-one years of age."

5. Numbers, such as "I have written to you *three* times," are written in full.

6. The number of a street is indicated in figures; the street itself if represented by a number is written in full:

"He lives at 517 Fifty-first Street."

7. The date in the heading of a business letter is always represented by figures; in the body (a) by figures, (b) either by figures or by full numbers:

(a) "Your letter of the 15th inst. is received."

(b) "The 5th of July was a holiday." Or, "The fifth of July was a holiday."

8. Catalogue numbers and the pages of a book (or document) with the parts, such as chapters, paragraphs, sections, rules, are represented by figures:

P. 50, Chap. V. par. 3, Rule 1.

#### **Letters and Forms Exemplifying the Writing of Numbers.**

[Letter inclosing check.]

Chicago, Ill., March 8, 1908.

Messrs. Mason & Berry,

Boston, Mass.

Gentlemen:

Inclosed find my check of Two Hundred and Fifty Dollars (\$250) in payment of the accompanying bill.

Kindly return bill receipted, and oblige

Yours truly,

John M. Blank.

[Letter ordering books.]

Buffalo, N. Y., Jan. 11, 1908.

Correct English Publishing Co.,

Gentlemen: Evanston, Ill.

Please send us by express, C. O. D., fifty (50) copies of "The Art of Conversation."

We need the books at once, as we have just discovered that our supply is exhausted.

Very truly yours,

Success Publishing Company,

By J. M. Blank, Mgr.

(2 enclosures.)

[Advertisement.]

500 BEST STORAGE ROOMS in the city,  
\$1.50 to \$6.00 a month, at Union Storage  
Warehouse, 74 Eastern Avenue. Down-town  
office, 75 Berkeley Street. Estimates for mov-  
ing and storage.

# Helps for the Teacher

McKinley, Texas.

EDITOR CORRECT ENGLISH:

Please answer the following questions in your next issue of CORRECT ENGLISH:

1. Should the preposition *on* be omitted in constructions like the following: "I wrote the letter (*on*) Tuesday."

2. Which of the following are correct: "quaint *in* disposition," or "quaint *of* disposition"; "bright *in* mind," or "bright *of* mind"; "strong *in* body," or "strong *of* body."

3. Are these constructions in accordance with good usage: "We went *fishing* yesterday," "We shall go *fox-hunting* tomorrow," "We had gone *automobiling* the day before." If so, in what case are the words ending in "ing?" I should say the words in italics are nouns in the objective case.

4. Would you say, "I have finished breakfast," "I have finished eating breakfast," "I have finished the letters," "I have finished writing the letters," "I have finished history," or, "I have finished the study of history," or "I have finished studying history?"

5. Please analyze the following sentence:

"I bought the book, and read it." Is it a simple declarative sentence with a compound predicate, or is it a compound declarative sentence with an ellipsis of the subject in the second part?

6. May compound sentences whose members are connected by *and*, *but*, *or*, and *therefore*, be called, respectively, copulative, adversative, disjunctive, and illative? or can these terms be applied to the conjunctions only?

7. In CORRECT ENGLISH GRAMMAR, pages 96 and 97, I find "*likewise*, *now*, *moreover*, *however*, *yet*, *otherwise*," and a number of other connectives classed as pure conjunctions. I have been taught to regard them as conjunctive adverbs. Please explain.

8. Please analyze this sentence:

"The lake appears to be deep."

9. In a treatise on zoology, I found this construction:

"It has the skin spotted." Is this good English?

10. In the sentence, "I know that he is honest," you construe *that* as a conjunction. To my mind it is used just as an expletive, as "there" would be used. Please explain.

A TEACHER.

Answers:—1. *On* is required; it must be expressed as well as supplied in its analysis.

2. Either *in* or *of* is used with equal propriety.

3. The sentences are all correct. The words ending in *ing* are verbal nouns (gerunds) in the objective case, object of *by* understood, and form with *by* adverbial modifiers of the verbs *went*, *shall go*, *had gone*. *By*, in constructions of this kind is capable of a very liberal interpretation, and is used merely to express an ellipsis of thought. The verbal as used in these sentences is a remnant of the Anglo-Saxon "a-fishing," "a-hunting," etc., the use of *a* now being rare.

4. The short form would be preferred by many, although the sentences are equally correct.

5. Simple, declarative sentence with a compound predicate. There is an ellipsis of the subject in the second part, but as it is not supplied in the analysis, it is ignored as being understood.

6. The clauses of a compound sentence introduced by *and*, *but*, *or* and *therefore*, may be called copulative, adversative, disjunctive and illative. These terms are equally applicable to the clauses as well as to the conjunctions themselves.

7. *Likewise*, *now*, *moreover*, *however*, *yet* and *otherwise* are used as conjunctions when they merely connect two clauses. When they are modifying elements as well as connectives, they are then conjunctive adverbs. When they merely modify another part of speech but do not connect any of the parts, they are then called merely adverbs. The following are examples:

"I have called on him once; *however*, I will call again if you wish me to do so." (Used purely as a conjunction.)

"*However* hard he works, he does not seem to accomplish what he has set out to do." (Conjunctive adverb.)

"Every device *however* paltry was resorted to." (Adverb.)

8. "The lake appears to be deep." Simple, declarative sentence, of which *lake* is the subject noun, *appears* is the predicate verb, *to be deep* is the predicate complement. Of the predicate complement, *deep* is the complement of *to be*. See CORRECT ENGLISH GRAMMAR, Complement and Predicate complement for distinction in terms.

9. "It has a spotted skin," or "The skin is spotted," is better form; "It has the skin spotted," being crudely constructed.

10. *That* is a subordinate conjunction introducing the noun clause "that he is honest," and connecting it with the principal clause. For construction of the principal clause when the subordinate clause is a noun clause, see CORRECT ENGLISH GRAMMAR, page 191, paragraph 161. *That* is not an expletive, as it is necessary to the construction. It must either be expressed or supplied in the analysis; whereas, *there* need not be so expressed or understood; as in the sentence, "There is no one at home." The sentence would be correct and complete were *there* omitted; as, "No one is at home."

Chicago, Ill.

EDITOR CORRECT ENGLISH:

Please explain in your next issue which of the following expressions is more in accordance with the best usage of the language:

1. "**It was** the only case I *ever saw*," or "It was the only case I *had ever seen*."

2. "The problem of water supply is difficult of solution," or "The problem of water supply is difficult to solve."

Please explain the rule for whatever answer you may give.

SUBSCRIBER.

Answer:—"It was the only case I had ever is correct. The following excerpt from THE CORRECT WORD will answer your query fully:  
**Have Ever.**

The auxiliary *have* is required in such constructions as, "This is the most interesting book that I *have* ever read," as it includes all time up to the present, while the past tense is used to

indicate, more especially, a specified time in the past; as, "I read the book *yesterday*." Thus:

*Past Tense.*

(A specific time in the past.)

I *saw* him yesterday.

I *saw* him on Monday.

I *bought* the hat when in New York.

I *bought* the trunk in Paris.

I *received* your letter yesterday.

*Present-Perfect Tense.*

(Time reaches to the present.)

I *have* just *seen* him.

I *have* never *seen* him.

This is the best hat that I *have ever bought*.

I *have* just *received* your letter.

### Further Illustrations.

He is one of the finest men that I *have ever known*. (Not "that I *ever knew*.")

She is one of the prettiest girls that I *have ever seen*. (Not "that I *ever saw*.")

This is one of the most interesting books that I *have ever read*. (Not "that I *ever read*.")

It was one of the saddest sights that I *have ever seen*. (Not "that I *ever saw*.")

*Have* you *ever* met him? (Not "Did you *ever* meet him?")

*Have* you *ever* seen him? (Not "Did you *ever* see him?")

*Have* you *ever* read it? (Not "Did you *ever* read it?")

I *have* never met him. (Not "I *never met* him.")

I *have* never seen him. (Not "I *never saw* him.")

I *have* never read it. (Not "I *never read* it.")

2. Equally grammatical, the second construction, *To solve*, being a verbal expressing action, while *solution* is used abstractly, might be preferable.

### Evolution.

*Evolution* (accent on *lu*) means the process of evolving or becoming developed.

I must limit myself to a few of those esoteric cogitations that are obviously relevant to the stage of educational *evolution* represented by the twentieth century.—*Hellems*.

# Daily Drills in the Use of Correct English for the New Subscribers and Reminders for the Old.

## Parts of Speech.

1. A sentence is a group of words making complete sense.

2. Every word in a sentence has one definable use.

3. A word having one definable use is termed a PART OF SPEECH.

4. There are eight parts of speech: NOUN, PRONOUN, ADJECTIVE, VERB, ADVERB, PREPOSITION, CONJUNCTION, and INTERJECTION.

A NOUN is a word used as a name.

Ex.—*Tree, boy, war, North, South, East, West, Europe*, etc. A PRONOUN is a word used in the place of a noun.

Ex.—*He, she, him, her, it, who, whom, they, theirs*, etc.

An ADJECTIVE is a word used to qualify, limit, or define a noun.

Ex.—She is a *good* girl. There are *five* boys in our class.

The article (*a, an, the*) was formerly classed as a distinct part of speech, but it is now defined as an adjective.

An article is a word used to limit the meaning of a noun. There are three articles; *a, an*, and *the*. *A* and *an* are called the indefinite articles, and *the* is called the definite article.

Ex.—*A* bird is singing. *An* hour is sixty minutes. *The* girls are sewing.

A VERB is a word used to assert or declare something about some particular thing. It expresses action, existence, or condition.

Ex.—George *walks*. Birds *sing*. He *is* here.

An ADVERB is a word used to modify the meaning of a verb, an adjective, or another adverb.

Ex.—He walks *slowly*. A *very* nice apple. He walks *very* slowly.

A PREPOSITION is a word used to show the relation between the noun or pronoun that follows it and some preceding word, which may be a verb, an adverb, an adjective, or a noun or pronoun.

Ex.—She is *at* home. She is sincere *in* her friendship. She took him *to* the seashore.

A CONJUNCTION is a word used to connect words, phrases, and clauses.

Ex.—John *and* James are going home. Either John *or* James is going home.

An INTERJECTION is a word used to express emotion or feeling. It has no grammatical relation to the words in the sentence.

Ex.—*Alas! Hurrah! Oh!*

*The Noun.*

All nouns are divided into two great classes: PROPER nouns and COMMON nouns.

A PROPER noun is a name that belongs to some particular person, place or thing; as, *Lincoln, Boston, August, Monday*, etc.

Sometimes a proper noun consists of several words; and when it does, it is regarded as a single noun; as, *James Lane Allen; Tales of a Wayside Inn; The Straits of Magellan*.

A COMMON noun is used as the name of a class; as, *town, month, sheep, corn, tree*, etc.

*Abstract and Collective Nouns.*

There are two kinds of nouns that are classified with common nouns, namely, ABSTRACT and COLLECTIVE nouns; but to avoid confusion, they will be considered as distinct, and the name *common* will not be used in connection with them.

An ABSTRACT noun is usually formed (abstracted) from either an adjective or a verb, and denotes quality or an idea; as, *goodness, wisdom* (from adjectives *good* and *wise*); *service, occupation* (from verbs *serve* and *occupy*).

A COLLECTIVE noun is a noun that signifies an aggregate or an assemblage, as, *army, senate, nation, audience*.

## Number.

All nouns, with the exception of abstract nouns, may be either singular or plural.

A singular noun denotes but one; a plural noun, more than one.

A word that denotes but one is said to be in the SINGULAR NUMBER; more than one, in the PLURAL NUMBER.

*Plural or Proper Nouns.*

General Rule.—Proper nouns form their plural by adding *s* or *es* to the singular. (*S* is added when the singular noun does not end in *s*; *es*, when the singular noun does end in *s*.)

## DRILL.

(Singular noun does not end in *s*.)

The *Lytons* have gone abroad.

The *Palmer*s have returned from the East.

The *Bishop*s have sold their house.

The *Shaw*s have bought an automobile.

(Singular noun ends in *s*.)

The *Cummings*es will give a reception this evening.

The *Burgess*es have leased their house.

The *Knox*es have returned from the West (*x = ks*).

The *Ritze*s are out of town (*z = hard s*).

The *Bellows*es are to give a reception.

Specific Rule.—(a) When a proper noun is preceded by a title, the plural termination may be added either to the title or to both the title and the noun; as, The *Misses* Brown or The *Miss* Brown*s*.

Although one may refer to the *Miss* Brown*s* in conversation, one should address them in a letter as "*Misses* Brown."

(b) When a numeral precedes the title, only the name is made plural; as, The two *Miss* Brown*s*; The two *Mrs.* Brown*s*; The two *Dr.* Smith*s*.

(c) When the Christian name is given, the following forms are used: The *Misses* Jane and Mary Brown, or *Miss* Jane and *Miss* Mary Brown.

Note.—In the case of two or more young ladies who are members of the same family, the eldest daughter is called "*Miss* Brown," while the other daughters, for example, are referred to as "*Miss* Mary" or "*Miss* Janes," as the case may require.

(d) When the title refers to several names, frequently only the title is made plural.

Those present were: *Mesdames* Jones, Brown, Wilkins, and Grey, and *Messrs.* Black, White, and Grey; *Drs.* Adams, Smith, and Anderson.

The *Misses* Scott have gone abroad.

The *Misses* Frost are at home from Wellesley.

The two *Miss* George*s* are away at college.

Those present were *Drs.* Butler, Palmer, Simmons, and Roberts.

Those present were *Mesdames* Palmer, Shaw, Bishop, Bushnell, Nightingale, Hess, and Phipps.

The *Reverends* George Scott and James Lane are fishing in Florida.

*Number of Common Nouns.*

General Rule.—Nouns usually form the plural number by adding *s* or *es* to the singular; as, *boy, boys; class, classes*.

The following specific rules govern the formation of some plural nouns:

(a) Nouns that end in *y* preceded by a vowel form the plural by adding *s*, but nouns that end in *y* preceded by a consonant, form the plural by changing *y* to *i* and adding *es*; as, *alley, alleys; baby, babies*.

(b) Nouns that end in *f* or *fe* form the plural by changing *f* or *fe* to *ve* and adding *s*; as, *beef, beeves; knife, knives*.

(c) Nouns that end in *o* form the plural by adding *s* or *es* according as usage has decided in each particular case; as, *cameo, cameos; calico, calicoes*.

## DRILL.

There are several *donkeys* in the circus.

The *ladies* have gone to the club meeting.

The farmer turned the *calves* into the pasture.

The Rough Riders performed many tricks with *lassos*.

The *mulattoes* took charge of the horses.

Great *masses* of people assembled to hear the musician.

Bacon wrote many *essays*.

We have two *surreys* for sale.

The *ponies* travel rapidly.

Home-made *remedies* are the best.

We will divide the orange into *halves*.

I ordered a bushel of *potatoes*.

The *money*s of the various nations have different values.

(*Money*s is also written *monies*, but *money*s is the preferred form.)

Compound nouns form the plural number sometimes (a) by making the first part of the word plural, (b) by making the second part plural, and (c) by making both parts plural.

**Drill.**

(First part is made plural.)

Singular.	Plural.
My <i>brother-in-law</i> is here.	My <i>brothers-in-law</i> are here.
My <i>father-in-law</i> is quite ill.	My <i>fathers-in-law</i> are lawyers.
I have a <i>sister-in-law</i> in Japan.	My <i>sisters-in-law</i> were coming.
The <i>heir-at-law</i> was in court.	The <i>heirs-at-law</i> were in court.
The <i>general-in-chief</i> bowed low.	The <i>generals-in-chief</i> of both armies met.
The <i>man-of-war</i> <i>Wabash</i> is anchored at Charlestown.	The two <i>men-of-war</i> collided.
The <i>maid-of-honor</i> was late.	The <i>maids-of-honor</i> wore blue.

**Drill.**

(Second part is made plural.)

Singular.	Plural.
Use one <i>cupful</i> of sugar, one <i>teaspoonful</i> of salt, and one <i>teacupful</i> of water.	Use two <i>cupfuls</i> of flour, three <i>teaspoonfuls</i> of baking powder, and two <i>teacupfuls</i> of milk.
The <i>attorney-general</i> was late.	The <i>attorneys-general</i> arrived in time.
The <i>major-general</i> is a relative of mine.	The <i>major-generals</i> came on the four o'clock train.
I have one large <i>bookcase</i> .	I have two small <i>bookcases</i> .

**Drill.**

(Both parts are made plural.)

Singular.	Plural.
My father is a <i>knight-templar</i> .	The <i>knights-templars</i> will have a parade.
They have one <i>man-servant</i> .	They employ two <i>men-servants</i> .

**Number of Collective Nouns.**

Collective nouns, unlike abstract nouns, may become plural; as, *army*, *armies*; *class*, *classes*.

Again, a singular collective noun, denoting a group of persons or things regarded as an entity (an abstraction considered apart from the individuals which constitute it), takes a verb in the singular number; but when the persons or things composing the group are regarded as individuals, the noun takes a verb in the plural.

Singular.	Plural.
The <i>army</i> of a country is sometimes large enough to ruin it.	The <i>army</i> are polishing their guns.
The <i>class</i> has been organized.	The <i>class</i> are disputing about their colors.
The club meets this evening.	The club are contemplating giving a dinner to their friends.
The <i>crew</i> is small.	The <i>crew</i> were kept busy until they were ready to pull out.
How is your family?	My family are all well.
My family is well.	Those people are foreigners.
This people is a colored race.	The nation are all opposed to the measures.
The nation that exists must thrive.	The flock of ducks were sunning themselves in the yard.
A flock of birds is flying over our heads.	A herd of deer are feeding in the park.
The herd is in the pasture.	

**Drill.**

A committee has been appointed to draw up the resolutions.

(Committee is singular here and requires a singular verb.)

The committee are all of the same opinion.

(Each one expresses an opinion, making the subject plural.)

The committee has offered the following resolutions.

(Committee is taken as a whole.)

The board has adjourned.

(Not the members, but the board as a body has adjourned.)

The board all favor the new project.

(Each one gives an opinion.)

The jury has *rendered* a verdict.

(Thought of as an entity.)

The jury *are all* at variance with *one another*.

The class, which *has just been graduated*, is composed of ten of the brightest young women in the city.

(Class is regarded as an entity.)

The life class, who *were* at work in another room, startled by the noise, hastened from *their* seats and rushed into an adjoining room.

(Reference is to each individual.)

The Treasury Department *has* charge of all matters connected with the collection of the public revenue.

(Regarded as an entity.)

The Erecting Department *have been working* in opposition to *one another* for several weeks and, in consequence, the work on the building has been greatly delayed.

(*Have* is the required verb; the department being divided in itself, makes it plural in form.)

Our Connellsville Plant *are attending* to this matter, and *they write* that *they* will soon be able to ship the material.

(Not the plant, but the officers are attending to the matter, hence the subject is plural.)

The syndicate *has decided* to increase its capital.

(Taken as a whole.)

The syndicate *have quarreled* among themselves and, in consequence, much trouble has ensued.

(Syndicate is divided, making a plural subject.)

Sometimes a collective noun is regarded as both singular and plural in the same construction; and, while it is best to avoid shifting the singular to the plural number, in some instances, it seems impossible to use the same number throughout. Thus, in the following construction, the change from the singular to the plural reference seems unavoidable.

"The Megarean sect *was* founded by Euclid, not the mathematician, and *were* the happy inventors of logical syllogism of the art of quibbling."

"Their cattle *was* their chief property, and *these were* nightly exposed to the southern Borderers."

Note in connection with these examples that the shift from the singular to the plural number can hardly be avoided. In the following sentences, however, it was not necessary for the writer to change the number of either the verb or the pronoun.

### Original.

"When a nation forms *a government*, it is not wisdom, but power, which *they* place in the hands of the government."

"The court, therefore, in discharge of *its* duty *believe*," etc.

### Improved.

"When a nation forms *a government*, it is not wisdom, but power, which *it* places in the hands of the government.

"The court, therefore, in discharge of *its* duty *believes*," etc.

### Number of Abstract Nouns.

Abstract nouns are always singular. When a noun ordinarily abstract takes a plural form, it is no longer an abstract noun, but becomes a common noun.

Note.—When a noun denotes but one person or thing, it is called a singular noun; when it denotes more than one person or thing, it is called a plural noun.

### Drill.

Abstract (Singular).	Common (Plural).
The present <i>age</i> is an eventful one.	Man has seven <i>ages</i> .
All this is <i>folly</i> .	The <i>follies</i> of youth are many.
Men fight for <i>liberty</i> .	He took several <i>liberties</i> .
The <i>pleasures</i> of <i>memory</i> are many.	His mind is filled only with sad <i>memories</i> .
His <i>sorrow</i> is great.	<i>Sorrows</i> and <i>troubles</i> were his lot.
<i>Vice</i> is a monster.	The <i>vices</i> and <i>follies</i> of the age are many.

# Correct English

## How to Use It

Edited by JOSEPHINE TURCK BAKER

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"The World Does Not Require So Much to Be Informed As to Be Reminded"

## Pronunciation of Words Used in Hotel Menus

### French a.

*French a.*—*A* as in *father*.

### French u.

*French u.*—Place the lips in the position of *oo* as in *food*, and say *e* as in *here*.

*N*, nasalized.—Nasalize the vowel that precedes *n* in *an*, *en*, *in*, *on*, *un*. *N* itself has no distinctive pronunciation unless followed by another element.

### Entre-Côte.

*Entre-Côte*—an-tru-cot (*a* in *an*, French *a*; *n*, nasalized; *u* in *tru* like *u* in *us*; *o* in *cot* like *o* in *no*).—Sirloin Steak.

### Double Entre-Côte.

*Double Entre-Côte*—double-an-tru-cot (*a* in *an*, French *a*; *n*, nasalized; *u* in *tru* like *u* in *us*; *o* in *cot* like *o* in *no*).—Extra Sirloin Steak.

### Steak d'Agneau.

*Steak d'Agneau*—da-nec-owe (*a* in *da*, French *a*; *nec-owe*).—Lamb Steak.

### Filet Grillé.

*Filet Grillé*—fee-le-gree-yec-ay (*e* in *le* like *e* in *let*).—Tenderloin steak.

### Chateaubriand.

*Chateaubriand*—sha-towe-bree-an (*a* in *sha* and *an*, French *a*; *n*, nasalized).—Chateaubriand.

*A* in *an* is French *a*. (See instructions given above.)

*E* in *en* approaches sound of *o* in *not* (intermediate between *a* in *father* and *a* in *all*.)

*I* in *in* approaches the sound of *a* in *at*.

*O* in *on* is like *o* in *or*.

*U* in *un* approaches the sound of *u* in *us*.

*Eu* approaches the sound of *e* in *her*.

The accent is always on the last syllable.

### Côte de Mouton.

*Côte de Mouton*—cot-du-moo-ton (*o* in *cot* like *o* in *no*; *u* in *du* like *u* in *us*; *o* in *moo* like *o* in *pool*; *o* in *ton* like *o* in *not*; *n*, nasalized).—Mutton Chop.

### Côtelettes d'Agneau du Printemps.

*Côtelettes d'Agneau du Printemps*—cot-let-da-nec-owe-du-pran-tan (*o* in *cot* like *o* in *no*; *a* in *da* and *tan*, French *a*; *n*, nasalized; *u* in *du*, French *u*; *a* in *pran* like *a* in *at*; *n*, nasalized).—Spring Lamb Chops.

### Côtelettes de Veau.

*Côtelettes de Veau*—cot-let-du-vowe (*o* in *cot* like *o* in *no*; *u* in *du* like *u* in *us*; *vowe*).—Veal Chops.

### Côtelettes de Pore.

*Côtelettes de Pore*—cot-let-du-por (*o* in *cot* like *o* in *no*; *u* in *du* like *u* in *us*; *o* in *por* like *o* in *core*).—Pork Chops.

# Your Everyday Vocabulary—How to Enlarge It

THE GOLDEN RULE IN SPOKEN OR WRITTEN LANGUAGE.—USE THE WORD—  
ANGLO-SAXON OR LATIN DERIVATIVE—THAT WILL  
BEST EXPRESS YOUR MEANING

There is no reason why the speaker should not have the same comprehensive vocabulary as the writer. Choose words as you would your clothes, selecting some for their beauty, others for their richness, others for their general utility, always keeping in mind that, like one's garments, the words should be appropriate to the occasion. (From *How Can I Increase My Vocabulary?*)

## COMPLETE ALPHABETICAL LIST

Note—The initial article in this series began in January, 1911 \*

### Exaltation.

*Exaltation* (eks-al-ta-shon; accent on *ta*) means elevation as to power, office, rank, mental elevation.

\* \* \* at the sight of him there was an *exaltation* and heavenly fulfilment and a garland upon her brow.—*Henry Sydnor Harrison*.

### Exasperate.

*Exasperate* (eg-zas-pe-rate; accent on *zas*) means to irritate, to enrage.

"His conduct exasperated her."

### Excandescent.

*Excandescent* (eks-kan-des-ent; accent on *des*) means white with heat. [Rare.]

### Ex cathedra.

*Ex cathedra* (eks-kath-e-dra; accent *kath* or *ka-the-dra*; accent on *the*; *th* as in *think*) means with authority, authoritatively.

"The question was put to him *ex cathedra*."

### Excerpt.

*Excerpt* (ek-serpt; accent on *serpt*) means v. to cull out, cite; n. an extract from a written or printed work.

"There is nothing particularly dramatic about the music of this *excerpt* from Gounod's *Sapho*."

### Exchequer.

*Exchequer* (eks-chek-er; accent on *chek*) means in England the department of government relating to finances; as, the imperial *exchequer*. Colloquially, it means pecuniary resources.

### Excise.

*Excise* (ek-size; accent on *size*) means to cut out or off.

"For previously 'Louise' had suffered a drastic operation. The wonderful symbolistic scene of the noctambulist and the rag pickers of the

second act had been *excised* and the atmosphere of the work—the atmosphere of Paris of the early dawn—largely had evaporated."

### Excision.

*Excision* (ek-sizh-on; accent on *sizh*) means a cutting off or away.

The *excision* of the clause "with a look of some interest," is of less importance.

### Excitant.

*Excitant* (ek-si-tant; accent on *si*) means having a tendency to excite; as, alcoholic beverages are *excitants*.

### Exclamatory.

*Exclamatory* (eks-klam-a-to-ri; accent on *klam*) means using exclamation.

But you are so confoundedly hot-headed and *exclamatory* that I cannot get a word in.

—*R. L. Stevenson*.

### Exclusive.

*Exclusive* (eks-klo-sive; *o* as in *move*; accent on *klo*) means prone to exclude.

"The revolt of the East Indians was brought about by the *exclusive* laws in force against them here [Durbar]."

### Excogitate.

*Excogitate* (eks-koj-i-tate; accent on *koj*) means to think out, contrive, devise.

### Excogitation.

*Excogitation* (accent on *to*) means a devising in the thoughts.

One afternoon, after deep and dark *excogitation*, he proceeded to Romney Place.

—*W. J. Locke*.

### Excommunication.

*Excommunication* (eks-ko-mu-ni-ka-shon) ac-

cent on *ka*) means cutting off or casting out from communication; specifically from religious communion and privilege.

"The saints have always lived in peril of *excommunication*."

### Excoriation.

*Excoriation* (eks-ko-ri-a-shon; accent on *a*; *o* in *ko* like *o* in *no*) means stripping the skin off; often used figuratively.

"The decision in which the court's judgment was embodied was a biting *excoriation* of the defendant."

### Excrement.

*Excrement* (eks-kre-ment; accent on *eks*) means any matter eliminated as useless; as, *excrement* from the factory contaminated the stream.

### Excrescence.

*Excrescence* (eks-kres-ens; accent on *kres*) means an abnormal superficial growth or appendage.

The tors, from being uplifted wild castles, became mere grey *excrescences*.—*John Galsworthy*.

### Excruciate.

*Excruciate* (eks-kro-shi-ate; accent on *kro*, *o* as in *more*) means to torture; inflict very severe pain upon.

He [Robert Emmet] appeared at breakfast next morning with a face so altered that it was hardly recognizable and then confessed to his tutor that he had suffered *excruciating* tortures during the night, but added that one good result of his sleeplessness was that he had solved his problem.  
—*Brandes*.

### Excudit.

*Excudit* (eks-ku-dite; accent on *ku*) means literally he engraved (it) and is a word appended to the foot of an engraving preceded by the name of the artist; as Bartolozzi *excudit*.

### Exculpate.

*Exculpate* (eks-kul-pate; accent on *kul*; means to clear from an accusation of wrong doing.

"He *exculpated* himself from being the author of the heroic epistle."

### Exculpation.

*Exculpation* (accent on *pa*) means vindication.

"You did not understand——" fiercely, in a mincing voice, she mimicked a supposed *exculpation*.—*Sedgwick*.

### Excursive.

*Excursive* (eks-ker-sive; accent on *ker*) means rambling, veering from point to point; wandering off from a subject; as, an *excursive* style of discourse.

### Excusatory.

*Excusatory* (eks-ku-za-to-ri; accent on *ku*) means making excuse, apologetical.

"My letter is, perforce, *excusatory* and will, I hope, be convincing."

### Execrable.

*Execrable* (ek-se-kra-bl; accent on *ek*) means abominable, very hateful.

"\* \* \* were being put into excellent state for less expenditure than had been previously made for *execrable* roads."

### Execrate.

*Execrate* (ek-se-krate; accent on *ek*) means to imprecate evil upon; hence, to detest utterly, abominate.

"I would *execrate* it were it a Stradivarius," said he.—*H. J. Locke*.

### Execratory.

*Execratory* (ek-se-kra-to-ri; accent on *ek*) means denunciatory; abusive.

"The air was filled with maledictions and *execratory* cries."

### Executant.

*Executant* (eg-zek-u-tant; accent on *zek*) means one who executes or performs.

So simple an object as a jug containing some flowers is drawn with the uncouthness of the immature, even childish *executant*.—*Cortissov*.

### Executive.

*Executive* (eg-zek-u-tiv; accent on *zek*) means concerned with performing. Specifically applied to that branch of the government which is entrusted with the execution of laws as distinguished from judicial and legislative. Suited for carrying into effect; as, *executive* ability.

### Exegesis.

*Exegesis* (ek-se-je-sis; accent on *je*; *e* as in *meet*) means the exposition or interpretation of any literary production or passage, more particularly of Scripture.

"Mrs. Pankhurst took pains to put the *exegesis* of this into the body of her speech."

# Queries and Answers

Selected from the Editor's Daily Mail

## Should and Would.

Brooklyn, N. Y.

EDITOR CORRECT ENGLISH:

Please explain in the next issue of CORRECT ENGLISH whether the following sentence is correct:

"I *shall like* to have you come on Monday if convenient."

A. SUBSCRIBER.

Answer:—"I *should like* to have you come on Monday if convenient," is the correct form, for the reason that there is an ellipsis of "it would be"; thus, "I should like to have you come on Monday if it would be convenient." Of course, it might be maintained that, "It will be" can be properly supplied in the analysis, the sentence reading, "I shall like you to come on Monday if it will be convenient"; but as subjunctive futurity is properly expressed only by *should* and *would*, and as the sense is largely subjunctive, the sentence should read, "I should like you to come on Monday," supplying, as I have already said, "would be" in the analysis. The following drill will be helpful:

A. I can come on Monday.

B. I shall be glad to have you come on Monday. (Note that "I shall be glad," or "I shall be pleased" naturally follows instead of "I shall like.")

A.—I may be able to come on Monday.

B.—I should like you to come on Monday if it would be convenient (or "if convenient"); *would be* being supplied in the analysis

## Don't.

Brooklyn, N. Y.

EDITOR CORRECT ENGLISH:

Please explain in the new issue of CORRECT ENGLISH whether it is ever permissible to use the word *don't* when the subject is in the third person singular? As *don't* is merely a contraction of *do not*, the writer holds that the faulty grammar of the following sentences could be readily ascertained by substituting *do not* for *don't*.

1. It *don't* appear on there.

2. She *don't* like horses.

3. The child *don't* look well.

A SUBSCRIBER.

Answer:—*Don't* is incorrectly used in all three sentences. Note the following from THE CORRECT WORD:

## Contractions.

Contractions, while not permissible in dignified utterance or in formal writing, are in accordance with the conversational employment of the language. The following is the list:

*I'm not, you're not, he's not, we're not, they're not*, are used in the declarative form, and *isn't he (she, or it), aren't you (we, they)* in the interrogative. In the declarative form, "*You're not, he's not*, etc., are preferable to *you aren't, he isn't*," etc. *Am I not* is not contracted, *ain't* being regarded as objectionable for *am I not*, and as a vulgarity for *isn't*. See *ain't*.

"He (she or it) *don't*" for "He (*she* or *it*) *doesn't*," is always incorrect. *I don't, you don't, he doesn't, we don't, you don't, they don't*, are in accordance with the conversational employment of the language.

*Mayn't I (or may I not)* is correct in the interrogative form; *you can't (or you can not)* in the declarative form. In this connection note that *may* is used when asking and granting permission, and that *can*, which ordinarily expresses ability, is used in the declarative form when denying permission; thus: "*May I go?*" "*No, you can not.*"

The contractions *shan't* and *won't* are in accordance with the conversational usage of the language.

*Shan't you (or shall you not) see her again?* (Simple futurity.)

No; I *shan't* (or *shall not*). (Simple futurity.)

He *won't* come until next week. (Simple futurity.)

It *won't* matter. (Simple futurity.)

He *won't* come to see me? (Simple futurity.)

No; she *won't*. (Simple futurity.)

**On Monday.**

EDITOR CORRECT ENGLISH:

Please explain through the next issue of CORRECT ENGLISH the following:

Some time ago I asked the question why the preposition *on* should be so universally used in funeral notices. Thus, "Died *on* Monday," "funeral *on* Tuesday," "interment *on* Wednesday."

Would it not be grammatical to say, "Died Monday," etc.?

Answer:—*On* is required as its presence is demanded both by correct usage and by the analysis.

**To at the Close of a Sentence.**

Minneapolis, Minn.

EDITOR CORRECT ENGLISH:

Please explain through the next issue of CORRECT ENGLISH whether *to* is properly used in the following sentence:

"Defendant exchanged his property for Plaintiff's property hereinafter referred *to*." Is it correct to end a sentence or paragraph with the word *to*? If the above is correct, is *to* there used as an adverb?

A SUBSCRIBER.

Answer:—The construction is correct. It is correct to end a sentence or a paragraph with a preposition. In your sentence, the preposition *to* would be construed, for the time being; as incorporated with the verb. CORRECT ENGLISH: A COMPLETE GRAMMAR, page 95, gives an exposition of the incorporation of the preposition with a verb:

Note the following excerpt from THE CORRECT WORD, relative to the use of a preposition at the end of a sentence:

**Preposition at the end of a sentence.**

Some critics censure the use of the preposition at the close of the sentence, but occasionally it is desirable; as, for example, in every-day speech, and again in such constructions as "This is the end that he aimed *at*." "This is the end *at* which he aimed," would be preferred in very dignified writing or where the construction would sound weak, if closed with a preposition. *To*, however, must never close a sentence when used as a part of the infinitive; thus, instead of saying, "I do not go there so often as

I used *to*," the infinitive (*go*) is required to complete the wording. Again, when the object of the preposition is a pronoun, the preposition often closes the sentence; as, "What are you talking *about*?" "What are you looking *for*?" "Whom is your letter *from*?" "Whom is this parcel *for*?" While in dignified utterance, the preposition precedes the pronoun, it is common, even with good speakers, for the preposition to follow the pronoun in ordinary conversation.

**Myself, Yourself.**

Milwaukee, Wis.

EDITOR CORRECT ENGLISH:

1. Please inform me through the next issue of CORRECT ENGLISH whether *myself* is correctly used in the following sentences:

"This report should be signed by *myself*."

"Either Mr. Brown or *myself* will be out to see you."

2. Please also explain whether the word *yourself* is correct as used below:

"This should be signed by *yourself*."

Answer:—1, 2.—*Myself* and *yourself* are incorrectly used, *me* and *you* being required instead. The following exposition from THE CORRECT WORD will give you the reasons why the simple personal pronoun is required instead of the compound personal pronoun.

**Myself.**

The compound personal pronouns, *myself*, *yourself*, *herself*, *himself* (never *hiself* or *hisself*) are correctly used only in a reflexive or an emphatic sense; as, "I hurt *myself*;" "he hurt *himself* (reflexive);" "I *myself* said so" or "I said so *myself*" (emphatic). Such expressions as, "This is for *myself*." "I send love to your mother and *yourself*" are always incorrect, for the reason that the compound personal pronoun is properly used reflexively, only when the object (direct or indirect) refers to the same person as the subject. The following are correct:

"I have only *myself* to thank" (reflexive,—the object is direct).

"I bought this hat for *myself*" (reflexive,—the object is indirect).

"I bought this hat *myself*" (emphatic).

"You *yourself* said so" (emphatic).

**Is or Are**

EDITOR CORRECT ENGLISH:

Please explain in the next issue of CORRECT ENGLISH which word is correct in the following sentences:

1. "What amount of the list submitted by you *is* or *are* merchants?"
2. "She is feeling *splendid* or *splendidly*."
3. "The family *which*," or "The family *that*."
4. Is *won't* a real word or an abbreviation?

A SUBSCRIBER.

Answer:—1. *Is* is the correct word, the subject being the singular word *amount*. (Note, however, that *number* which is also singular in this use, is the proper word). A better construction would be "How many in the list submitted by you *are* merchants?" (Note that the subject *many* is plural, and, hence, the verb (*are*) is plural.)

2. The adjective is required; but *splendid* is loosely employed in the sense of feeling in excellent health.

3. Use either *that* or *who*; *which*, as a relative pronoun, properly applying to animals and things.

4. *Won't* is a real word,—contraction of *will not*, and is strictly correct in every day use.

**If and Whether.**

Sheldon, Iowa.

EDITOR CORRECT ENGLISH:

Kindly explain through the next issue of CORRECT ENGLISH the correct use of *if* and *whether*. CORRECT ENGLISH GRAMMAR says to use *if* to introduce a suppositional clause, and *whether* to introduce an alternative clause. What is an alternative clause?

A SUBSCRIBER.

Answer:—"I shall not go if it rains," is correct: *if* introducing the supposition "if it rains." "I shall go *whether* it rains or not" is correct, *whether* introducing the alternative clause "whether it rains or not." "If it rains" expresses a supposition (suppose that it rains). "Whether it rains or does not rain" expresses an alternative idea: it may rain and again there is the alternative (other idea) of its not raining. (*Alter* means other.)

**With and To.**

EDITOR CORRECT ENGLISH:

Please explain through the next issue of CORRECT ENGLISH whether it is correct to say you are speaking *with* a person or you are speaking *to* a person.

A SUBSCRIBER.

Answer:—You speak *with* when you interchange conversation; speak *to* when you do not; as, "I wish to speak *with* you" (interchange conversation); "I wish you to speak *to* her about it" (call her attention to it).

**Exempt.**

*Exempt* (eg-zempt; accent on *zempt*) means to grant immunity, to release.

"Factories in that state are *exempt* from taxation for a period of two years."

**Exequatur.**

*Exequatur* (ek-se-kwa-ter; accent on *kwa*) means an official warrant or permission.

**Exequy.**

*Exequy* (ek-se-kwi; accent on *ek*) usually in the plural *exequies*, means funeral rites, obsequies.

**Exeunt.**

*Exeunt* (eks-e-unt; accent on *eks*) means go. It is used in text of plays to note when two or more actors are to leave the stage.

**Exfoliating.**

*Exfoliating* (accent on *fo*) means to peel off in thin fragments.

"The composer [John Carpenter] can invent long-breathed melodies, curving and *exfoliating* phrases."

**Exhalation.**

*Exhalation* (eks-ha-la-shon; accent on *la*) means breathing out, evaporation. Also, that which is exhaled; effluvium; as, *exhalation* from marshes.

**Exhale.**

*Exhale* (eks-hale; accent on *hale*) means to emit an effluence of.

\* \* \* had grown to *exhale* the cleanly odour of the trade he followed.—*Ellen Glasgow*.

**Exhaust.**

*Exhaust* (eg-zast; accent on *zast*; *a* as in *fall*) v. means to draw out till nothing of the matter remains; n. the emission as of steam from an engine.

# A Model of Literary Style.

Excerpt from a Correspondence Between Nietzsche and Strindberg.

By Herman Scheffauer, in North American Review.

Read and reread the following excerpt, and note the phraseology employed by the brilliant writer.

It became known only recently that a most interesting, though brief, correspondence had taken place between Friedrich Nietzsche and August Strindberg. These two strange and mighty spirits had saluted each other from a distance, had exchanged a few ringing messages and then passed on—Nietzsche to that death in life which shrouded his mind in darkness and Strindberg, urged along by the whirlwinds of his tempestuous temperament, to new sorrows and disasters. The death of Strindberg in 1912 has apparently broken the seals of silence imposed upon his own letters, and the entire correspondence, after lying buried for twenty-five years, has now been given to the public for the first time by Frau Forster Nietzsche, the sister of the dead philosopher.

The first volley in this intense and pyrotechnic interchange of letters is given by Nietzsche in a long letter in which he lays bare his hope and his despair—an utterance already tinged with that fierce and tragic megalomania into which his long isolation and the indifference of the world had plunged him. The last letter, a mere line of three or four words, is also written by Nietzsche. It is, to quote a simile used by himself in another place, "Like a rifle-shot"—above his grave, one might add.

The feverish and rhapsodical note in Nietzsche's letters is accounted for, not only by the dreadful loneliness of soul in which he found himself, but, also, by the fact that his supernaturally active mind was already beginning to totter under the influence of overwork, illness,

nervous strain and the effects of the drugs which he used to combat insomnia.

Some time before he entered into correspondence with the Swedish man of letters, Nietzsche had made the acquaintance of Georg Brandes, the distinguished Danish critic who had called his attention to Strindberg as a mind more or less in affinity with his own. Brandes was perhaps the first European to give publicity to the thought and philosophy of Nietzsche, at that time a still unrisen sun in the firmament of modern Europe. Brandes had written articles and given lectures upon Nietzsche at Copenhagen. The teacher of the Superman had been deeply moved by this first public recognition. His heart was full of gratitude toward Brandes, but this recognition of his message by a foreigner merely increased Nietzsche's anger against the unbroken silence and indifference he encountered everywhere in his own Germany. The great truths he had discovered and proclaimed met with no response in Germany, fulfilling the ancient judgment sent upon the prophet, and this neglect bore upon his soul with a crushing force. All the more ardently, therefore, did he seek for recognition in other lands. He had just completed that strange work *Ecce Homo*, the burning biography of his soul, in which he crowns himself with the ultimate glory of all battles and all philosophies, and sits throned in victory upon the ruins of the old morality—the anti-Christ triumphant. He is anxious that this book be given to the world in four languages at once. This is his chief motive for addressing Strindberg. In this letter one is able to recognize a certain likeness to the expressions and attitude of mind in *Ecce Homo*:

# The Literary Workshop

## Rule VI from *The Literary Workshop*.

A shift of subject, as, for example, from the third to the second person, is always objectionable when the verb should refer to the same person. To illustrate: in the sentence, "I like interesting people,—people who talk well and when conversing with them you feel at your best," the shift from the third person (*people*) to the second person (*you*) greatly mars the rhetorical effect of the wording. The sentence should read: "I like interesting people,—people who talk well and who in conversation make you feel at your best" (or make one feel at one's best).

Further illustrations:

### ORIGINAL.

You can do one of two things: You may go to the matinee this afternoon, or I will take you to the theatre this evening.

### REVISED.

You can do one of two things: You may go to the matinee this afternoon, or to the theatre this evening with me.

The shift from the second person (person spoken to) to the first person (the speaker) is objectionable. Besides, the speaker refers to two acts to be done by the person spoken to, but names only one, for the second act named is to be performed by the speaker.

### ORIGINAL.

It was evening, and she was sitting, as was her custom, in her favorite nook,—the cushioned corner of the long, low window seat, watching the shadows of twilight gather, when the sound of approaching footsteps caused her to glance up, and Malcolm suddenly appeared in the doorway; his tall, broad figure almost filling the entrance.

### REVISED.

It was evening, and she was sitting, as was her custom, in her favorite nook,—the cushioned corner of the long, low window seat, watching the shadows of twilight gather: glancing up at

the sound of approaching footsteps, she saw Malcolm suddenly appear in the doorway, his tall, broad figure almost filling the entrance.

### ORIGINAL.

I wonder whether people will ever thoroughly realize that happiness is not to be sought for as an ultimate end, but that you should let it come into your life as a child creeps into its parent's heart, unbidden, but none the less unwelcomed nor uncherished.

### REVISED.

I wonder whether people will ever fully realize that happiness is not to be sought after as an ultimate end, but that it should come into one's life as a child creeps into its parent's heart, unbidden, but not the less unwelcomed nor uncherished.

### ORIGINAL.

This is the time of the year when I like to take long walks in the woods, where you can hear the birds sing their matin and their mating songs.

### REVISED.

This is the time of the year when I like to take long walks in the woods and hear the birds sing their matin and their mating songs.

---

*Direct* is an adverb as well as an adjective. As an adverb, it is used interchangeably with the adverb *directly* to indicate *in a straight line* or *course*: as: "He went *direct* to the point." "He went *directly* to the point"; "Ship the goods *direct* from St. Louis," or "Ship the goods *directly* from St. Louis." *Direct* is construed as an adjective in such sentences as, "Make the shipment *direct* (shipment [to be] *direct*; that is, a *direct* shipment), and, as an adverb would not conform to the requirements of grammar in constructions of this kind, *directly* would be incorrect. When the idea to be conveyed is *without the intervention of any medium*, *directly* more closely expresses the meaning, *direct* not being used in this sense; as: "He voted *directly*, and not through a representative"; "Please correspond with me *directly* in this matter."

# Course of Instruction in Muscular Movement Penmanship, Prepared by the American Penman Magazine

## Lesson V.

Course of instruction in Penmanship to the American Penman Magazine.

It is hardly necessary to remind you, in these days of new methods, new ideas, new requirements in business and social life, that the efficient man or woman is always the winner. Can you give an impression of efficiency if your handwriting does not do you credit?

You owe it to yourself, irrespective of the business advantage involved, to write as well as you speak, as well as you spell, as well as you read—even as well as you dress.

Do not be misled by the false assertion that the typewriter, the adding machine, etc., make handwriting less important in a business office.

The more of modern system to be found in a business office, the more necessity for neat, rapid and legible penmanship which must always form a large part of all records and of all routine.

A good plan to follow in practice, is to copy page after page of some written matter at the rate of 160 words in ten minutes. Work for uniformity in size, slant, spacing, etc. Watch the over and under curves, and to try to keep the down lines straight and parallel. Cultivate a light touch and avoid shading.

*Quay is pronounced "kē" and means wharf  
Rest hand on third and fourth fingers  
Silver is not easily oxidized. Silver is.  
Train yourself for the job higher up.*

Illustration No. 20.

*Make M and m the same width Mm  
Nasturtiums grow best in damp ground  
Only as the plant is strong can it bear O  
Pull down lines toward center of body*

Illustration No. 21.

*Use under motion between letters U  
Virginia has an area of 42450 square miles  
Write sixteen average words a minute.*

Illustration No. 22.

*S. K. Zeinstein J. N. Rubinovitz J. N. R.  
 W. C. Henning A. M. Palmer J. B. Cloutner  
 B. E. Harmon J. P. Luzern L. O. Pomroy  
 L. A. Rand C. B. Tupper J. H. Kintner  
 E. M. Huntsinger W. R. Ammann & Co.*

Illustration No. 23.

## Business English for the Busy Man

### Shall and Will; Should and Would.

EDITOR CORRECT ENGLISH:

Please comment on the following:

1. "In justice to the opinion which I *would* wish to impress of the amiable character of Peristrateus."

2. "We *will* gladly supplement with correspondence the information contained in it."

3. "We *would* gladly tell you how we do this."

4. "We *shall* send you soon our booklets."

5. "I believe if you *will* weigh all I have written you."

6. "I analyze his proposition, and if it *will* help me I accept it."

7. "Do you suppose that there *would* be men at the heads of large corporations," etc.?

8. What is the rule governing the use of *shall* in insurance policies?

"This company *shall* not be liable."

"This entire policy *shall* be void."

"This policy *shall* be cancelled at any time at the request of the insured."

"This policy *shall* cover any direct loss."

9. What rule governs the use of the under-scored *shalls* in the following?

(a) The Constitution of the U. S., Amendments, Article 6: "In all criminal prosecutions, the accused *shall* enjoy the right to a speedy

and public trial by an impartial jury of the State and district wherein the crime *shall* have been committed, which district *shall* have been previously ascertained by law."

(b) Article 7: "In suits at common law, where the value in controversy *shall* exceed twenty dollars, the right of trial by jury *shall* be preserved," etc.

(c) "He must invest his story with an atmosphere which *shall* enfold his reader and lay a spell on his senses," etc.

10. Your grammar, p. 191: I understand—"Note that there is no essential difference between the use of *may* and *might*, the words being used according to the form required."

. . . . Note that the auxiliaries *may* and *might* correspond in their tense forms to the auxiliaries *shall* and *should*; thus:

"If he come I *shall* go."

"If he were to come I *should* go."

But I do not understand the use of *shall* and *should* when the form of the sentence remains the same; thus,

(a) Page 178, "I *shall* be happy to see you at any time."

(b) Page 185, "I *should* be happy to see you at any time."

"I *shall* be disappointed if he does not come."

"I *should* be disappointed," etc.

"I *shall* be pleased to receive your order."

"I *should* be pleased," etc.

"I *shall* appreciate a reply."

"I *should* appreciate a reply."

Are *shall* and *should* in the foregoing sentences interchangeable?

Page 187, "I think that I *shall* like to go." May one say also, "I think that I *should* like to go"?

11. Rule, page 181, your grammar: "In subordinate clauses after *if*, *though*, *although*, *when*, *until*, etc., *shall* (or *should*) is used in all three persons," unless the subject is thought of as wishing or consenting, when *will* (or *would*) is used." What words does the "etc." include?

According to the foregoing rule, how can you tell when to use *shall*, that is to say, what is its governing limits, for instance in the following sentences?

12. Even though the prisoner shall be found guilty, he *will* not be punished. Why does not this rule govern *will*?

13. From Mexico the *Progressive-March Cosmopolitan*: "If there *was* more revolt at conditions among the poor, if there *was* a discontentment visible and expressed, it *would* augur better for a rapid growth of the laboring class into aggressively progressive citizens."

14. "*When* the American people awaken to the fact that the commandment, 'Thou shalt not kill,' was given for all time, and that blood spilled by spears and arrows calls no less loudly to God for vengeance than that crushed out by locomotives, or steam cranes, or line shafting, we *will* have made the longest step forward toward the conservation of our most valuable natural resource, the lives of the men and women who produce the nation's wealth."

#### ANSWERS.

1. *Would wish* is a softened expression for "I wish to impress, or I *would* impress."

2. *Shall*. (See Correct English: A Complete Grammar, p. 178.)

3. *Should*. (Ibid., p. 184.)

4. *Shall* is correct, unless promise is to be expressed, when *will* would be required. (Ibid., p. 176.)

5. *Will*, simple futurity being expressed. (Ibid.)

6. Correct, mere futurity being expressed. (Ibid.)

7. Correct, contingent futurity being expressed. (Ibid., p. 183.)

8. *Shall* is required, the company controlling the conditions. (Ibid., p. 176.)

9. *Shall* is required in *a* and *b*, the conditions being under the control of the constitution. In *c*, *shall* is permissible on the ground that the reader is under the control of the *atmosphere*. (Ibid.)

1. When it is correct to use *shall* in the indicative, it is correct to use *should* when the sense is subjunctive. Thus, one properly says, "I *shall* be disappointed if he *does* not come," or "I *should* be disappointed if he *did* not come." In cases like this, *shall* and *should* are interchangeably used, provided that the speaker (or the writer) preserves the concord of tenses, that is, using *shall* with *do* (present), and *should* with *did* (past). On the other hand, there are instances where these auxiliaries cannot be interchangeably used; as, for example, when an "if clause" must be either expressed or understood. Thus one would write, "I *should* be glad to receive an answer to my letter," the clause, "if you would be so kind as to write," being either expressed or understood. "I *shall* be glad to receive an answer to my letter" would be incorrect unless the person to whom the letter is written has previously stated that he would answer the letter. Thus A writes, "I will certainly answer your letter if you will write to me;" to which B responds, "I *shall* be glad to receive an answer."

11. *Etc.* Includes such subordinate conjunctions as can be used with these auxiliaries. For list of subordinate conjunctions, see *Ibid.*, p. 97.

12. *Will* should read *shall*, if the speaker controls the situation. If, on the other hand, he does not, *will* is required. A person reading the newspaper account would say, "Even if the speaker is found guilty (or shall be found guilty), he *will* not be punished." The judge would say *shall*. (Ibid., 181.)

13. *Were* is required, the context showing that the supposition is merely "thought of." (Ibid., p. 172.)

14. *Shall* is the correct auxiliary, futurity being required to be expressed. (Ibid., p. 171.)

### Salutation in a Letter to a Married and an Unmarried Lady.

SAN FRANCISCO, CAL.

EDITOR CORRECT ENGLISH:

Will you kindly inform me through CORRECT ENGLISH the proper salutation to use in writing a letter to two ladies, one of whom is married and the other single? A SUBSCRIBER.

Answer.—In a business letter, use the salutation, *Ladies*. In a social letter, if the name is the same, use the salutation, *Dear* (or *My dear*) *Mrs. and Miss Black*; if the name is not the same, *Dear* (or *My dear*) *Mrs. Black and Miss Gray*. The latter is somewhat unusual, for, as a rule, a separate letter to each would be necessary.

NEW YORK,

EDITOR CORRECT ENGLISH:

Kindly let me know through the next issue of CORRECT ENGLISH MAGAZINE, which of the following sentences are correct:

1. Apply *direct* or apply *directly* to him.
2. Passengers are forwarded *direct* or *directly* by train.
3. *On* or *upon* receipt of your letter I shall, etc.
4. I heard him *say* or *saying* that.
5. I heard him *sing* or *singing*.
6. He declined *accepting* or *to accept* the office.
7. No member *being* or *having been* present, the meeting did not take place.
8. Mr. A. and *myself* or *I*.
9. Regards to Mr. A. and *yourself* or *to you*.

I take the opportunity of expressing my appreciation of the benefits which I derive from your magazine. Very truly yours, D. D.

Answer.—1. See answer to a similar query in this issue. CORRECT ENGLISH favors *directly*, when the meaning is *without the intervention of a medium*. This is the meaning in your sentence.

2. *Either*, the meaning being *in a straight line*.
3. *On* is preferable. See *on* or *upon*, May number.
4. "I heard him *say*" is used in such constructions as, "I heard him *say* that he would come." *Saying* would be required in the sentence, "I heard him *saying* the words over and over again."
5. Either *sing* or *singing* is correct, depend-

ing on the exact meaning to be conveyed; as "Did you hear the bird *sing* this morning?"—"Yes; I heard it *sing*." "I heard the bird *singing* to her young," or "*singing* in her nest."

6. "He declined to *accept*."

7. Either form may be used.

8. "This is for Mr. A. and *me*." "Mr. A. and *I* are going." See CORRECT ENGLISH, *The Correct Word, Myself*.

9. "To *you* and Mr. A."

I thank you for your appreciation.

Revs.

EDITOR CORRECT ENGLISH:

While I do not regularly study your publication, CORRECT ENGLISH, I have been interested to glance at it from time to time and have till now found it correct and helpful. I am, however, surprised by a statement in the January number, page 14, column 2, where you give as correct the phrase, "the Reverends George Scott and James Lane." So far as I have gone, I have found no authority for pluralizing *Reverend*, which I understand to be an adjective in its use. Doesn't this need either revising or justifying for the benefit of such as I?

A READER.

Answer.—CORRECT ENGLISH is correct in its statement that the plural of *Rev.* is *Revs.* This is in conformity with usage, and is so recorded in the Standard Dictionary. (See Appendix of Standard.) Although defined as an adjective, *Rev.* virtually has the force of a noun like that of the titles *Dr.*, *Professor*, and the like.

Motor Force and Motive Force.

EDITOR CORRECT ENGLISH:

Will you kindly answer the following: Should we use "motor force" or "motive force" in speaking of the agent of force by which ships are propelled?

ANSWER.—Either *motor* or "*motive force*" may be used, *motor* meaning giving motion; *motive*, causing motion.

While these two words may be interchangeably used, *motor* would seem preferable as suggesting mere mechanical force. On the other hand, *motive* power or force is recorded as meaning "the whole power or force acting upon a body or quantity of matter to move it"; and, in a figurative sense, "moving or impelling force." You can see that from this definition that *motive force* would also be correct.

# Practical Lessons in Speech

By A. CHESTER TUCKER

## Part II.

### CHAPTER I.

#### LESSON 1.

There are a number of rules of propriety to be observed in conversation: (1) In choosing a topic for conversation, let it be one in which your fellow-talker is likely to be interested. When the other person is a stranger, the best way to find in what he may be interested is to open the talk with a few general, polite questions, in answering which he will show the direction of his interest. (2) Let the other person do as much of the talking as yourself. (3) Do not be pugnacious if the conversation happens to become argumentative, but show every mark of respect for your opponent's opinions. (4) It is wise, oftentimes, to steer clear of conversation in which the subjects of politics and religion are made the basis of argument.

The following exercise will prove instructive—if not a little entertaining, to work out: The time when conversation is hardest to make is when one is thrown into companionship with total strangers. In filling in the conversation suggested by the following, it is required that the speech be in monologue but suggestive of what the other people in the plot may be saying.

Exercise 1. Imagine: The student is invited to attend an afternoon tea at the home of Mrs. Van Riche, whom he knows only very slightly. He presents himself on an afternoon at the residence of Mrs. Van Riche, leaves his hat, coat and walking-stick with the butler, and pays his respects to his hostess with these words (Write out what he says, which must be appropriate): Mrs. Van Riche immediately leads the student away, introducing him to Mr. F, whom our student, being left for a few moments by his hostess, engages in the following conversation (Write out remarks): Excusing himself, the student is conducted away and is next introduced to Lady Elderly, with whom he exchanges the following words (Fill out): The student is then pre-

sented to a knot of talkers, five in number, whom he overhears engaged in discussing the relative merits of the Metropolitan and People's Opera Companies. The student includes the five people in the general comments which he makes (Write out), while sipping a thimbleful of tea. Abandoning this group of people, he bows and speaks the following words (Write out) to an old acquaintance whom he chances to meet, and takes his leave of his hostess with these concluding remarks (Write out):

\*The purpose of Part II is to give a series of suggested lessons for private study and practice, corresponding with and based upon the different chapters of Part I.

### CHAPTER I.

#### LESSON 2.

Read Robert Louis Stevenson's essay, "Talk and Talkers," in his book, "Memories and Portraits."

Read any good drama, and notice how the dialogue is constructed and hinged together.

Exercise 1. Write an imaginary conversation between two persons meeting on a street corner, with the *weather* as an introductory topic. Is the weather generally a good topic for making conversation? Skillful handling, however, can lend new fancies of interest to this topic. Since the perspective of our daily lives is governed by conditions of weather and is the subject of general conversation, it is incumbent that the student learn to speak well upon it. What topics does the theme of weather suggest if one or both of the speakers are (1) farmers, (2) excursionists, (3) sportsmen, (4) school children? Seek to learn how to describe weather in new and fanciful ways.

Secure a book of English and foreign Proverbs.

Exercise 2. Make a list of those sayings descriptive of particular kinds of weather. The fact that there are a great number of sayings around the subject of weather will show for how many ages it has been a governing theme. Commit to memory the list of sayings you have selected.

Nothing so enriches one's power of language and secures such ability to say a trite thing with new distinction as to have at command a store of appropriate proverbs and epigrams. To be able to quote a proverb when one's own words come with difficulty will often exactly express one's own intended thought. *Anecdotes* are often good to have on the tip of the tongue, but the reciting of anecdotes is apt to intrude one's own experience into what is said, which is a thing oftentimes unrelished by a listener and lacking in that quality of the impersonal and modest which is very desirable in speech.

#### CHAPTER I.

##### LESSON 3.

Read a description of the principle involved and the mechanical working of the mono-rail car. Refer Poole's Indexes.

Read a description of the principle involved and the mechanical working of the hydraulic elevator. Refer to books on hydraulics.

The good conversationalist must be a well informed person, well read in the live topics of the day. But what he knows he should dispense with the utmost modesty without calling attention to the superiority of his knowledge. What he says, also, must be done with the fewest pos-

sible words especially adapted to the understanding of a lay mind.

Exercise 1. Let the student, for practice, describe in one hundred and fifty words what he has read concerning the mono-rail car and hydraulic elevator in words adapted to the understanding of a child.

Read Plato's "Dialogues."

Argument in conversation should not be debative or pugnacious. Where there is no difference of opinion, however, the conversation is liable to be one-sided or less enlivened and spontaneous. The quality of argument is present in all conversation; by its means new shades and lights of intelligence are cast upon the subject of the discourse. Its motive, further, is not to alter an opponent's private opinions so much as to add to his and one's own fund of information new stores of knowledge. When the argument becomes combative, it is abortive to the purpose of the conversation.

Exercise 1. Try to engage an acquaintance in the following topics of conversation, or some other of equal general interest, remembering, as Socrates taught, that the whole of the truth is in no one individual, but that truth is cumulative, depending upon what each person in his varying opinions contributes towards its sum total. (1) The railroads should be owned and operated by the government in the United States. (2) Public schools should not teach subjects not of utilitarian value. (3) A national Board of Censorship should be created to suppress yellow journalism.

#### That, Repetition.

*That* should be repeated when it is desired to connect a subordinate clause as in the following: "He said *that* he would come and *that* he would bring the papers with him," not "and he would," etc.; or the subject pronoun in the subordinate clause may be omitted; as, "He said *that* he would come and would bring the papers with him." In other words, *and* must not connect dissimilar elements.

#### That, Superfluous Use of.

Care must be taken not to repeat *that* in such constructions as, "The opening of this new de-

partment is in response to the suggestion *that*, since this store sells everything for which the Sewing Machine is used, *that* the machine itself is essential to meet our customer's requirements."

The first *that* grammatically introduces the clause, "that the machine itself is essential," etc.

#### That and This.

*That* expresses what is remote; *this*, what is near. For example, *this*, and not *that*, is required in such constructions as, "They were fortified by their great ambitions and by *their* consciousness of supreme power; for *this* (not *that*) reason, many of us are likely," etc.

**Feel Bad or Feel Badly.**

February 19, 1914.

EDITOR CORRECT ENGLISH:

Please comment on the enclosed article and state whether the argument therein set forth can be sustained.

A SUBSCRIBER.

(Quoted Article.)

A FEW REASONS WHY THE EXPRESSION "TO FEEL BAD" (IN THE SENSE OF "ILL," "INDISPOSED," "IN A DISTURBED STATE OF MIND") SHOULD NOT BE SANCTIONED AS GOOD ENGLISH.

1. The copulative verbs, "feel," "look," etc., are followed by an adjective to describe a quality or condition of the subject. This construction originated in the omission of the infinitive "to be" or of a reflexive pronoun. "I feel bad" thus means "I feel *myself* bad," just as "I feel ill" means "I feel *myself* ill"; "She looks good" means "She looks *to be* good," just as "She looks well" (adjective, "in good health") means "She looks *to be* well."

2. When I say, "I feel [myself] ill," the adjective expresses my physical condition as sensed thru my nerves. Apart from its subject and cause, the mode of manifestation of this sensation may be described. Such descriptive word or phrase, modifying the verb, has adverbial force and should be adverbial in form. A mistake, bad news, a dietary indiscretion, etc., may cause me to feel *badly*; it is not likely to make me feel *bad*—evil or wicked, nor will it necessarily make me feel *sick*. It is *the way* (adverbial phrase) I am feeling, physically or mentally, as the result of a condition, and not the condition itself as existing within me, that I am describing. Consciousness of evil, feeling myself *bad*, may cause me to feel *badly*, or it may not. There is no necessary connection between my moral perversity and the disturbance of my mental or physical poise.

Conversely, a hopelessly sick person may be cheered by a stroke of good fortune. If to the verb expressing the outer manifestation of his improved spirits be applied a generally qualifying term, which has no reference to his actual condition (that being static), such term should be adverbial. I may say: "This piece of good

luck has made So-and-so feel wonderfully well." Obviously, I do not mean that it has made him feel *to be* well—feel *himself* cured. "Well" has here adverbial force.

When I say, "She looks *good* in black," to be logical, I must mean that the color of her gown has affected her morals and made her look like a good woman; when I say, "She looks *well* in black," and have the adjective in mind, to mean what I say, I must imagine that the color of her gown has affected her health and made her look like a well woman. What I really do mean is that her appearance is good—she is *looking* well (adverb); not that she is looking *to be* well (adjective).

3. If it be good grammar and logic to say, "I am feeling *bad*" (in bad health), it must be equally correct to say, "I am feeling *good*" (in good health). Are not the two expressions exactly parallel? Yet this use of "good" is universally condemned.

4. If "I feel *bad*" may mean either "I feel ill" or "I feel wicked," it is possible to feel bad and well at the same time. If "She looks *good*" may mean either "She looks attractive" or "She looks like a good woman," and "She looks *bad*" may mean either "She looks ill," or "She looks like a bad woman," or "She looks unattractive," it is possible to look good (attractive) and bad (wicked) and well (in good health) at the same time. Why not avoid such confusion thru the simplest of grammatical devices?

5. Other nations do not mix their ideas in this way; why should the English-speaking? A Frenchman does not say, "*Je me porte bon*" (or *mauvais*), but, "*Je me porte bien*" (or *mal*). An educated German, tho the form of his adverbs is the same as that of the uninflected adjectives, would never dream of classifying *schlecht* and *gut* in the sentences, "*Ich befinde mich schlecht*" and "*Sie sieht gut* aus in seinem neuen Hut," as adjectives. A Dane says, "Hun ser *god* ud"—that is, "She looks like a good woman"; but, "Hun ser *godt* ud"—that is, "She looks attractive"; the former being the adjective, the latter the adverb. If this is logical in other languages, why not in English? If it is logical in English, why tolerate and authorize an illogical usage? (Languages, it is true, do not always evolve

along parallel lines; but often, as in this case, it is instructive to compare the idioms of one with the corresponding expressions of another. The logical laws that should underlie all grammar are of universal application.)

6. It is precisely the cultured people—those with a trained sense of grammar, those who eventually establish “best usage”—who either hesitate to employ such forms as “I feel *bad*” (for ill) and “She looks *good*” (for attractive), or, instinctively or consciously, reject them. Somehow they “go against the grain”; the values are felt to be adverbial, not adjectival. And it is precisely the untutored who without compunction indulge in such vagaries as “I am feeling *rotten*” and “She looked *grand*”—expressions which, however, by their very lack of logical application to the subject and their manifest attachment to the verb, betray their essentially adverbial character. Is this not significant? Furthermore, does anyone doubt that, if it were possibly thoroly to drill a child in word-values and syntactical principles without mention of copulative verbs, it would revolt at the sentence, “I am feeling *bad*,” the first time it encountered it?

7. If the rule for copulative expressions be limited to the use of adjectives, it becomes impossible to make distinctions which seem not only legitimate, but desirable or important. Why, for instance, should it not be permissible to differentiate between a person who looks or feels *poor* (as if he were poor) and one who looks or feels *poorly* (as if his health were poor)? Why narrow the expressiveness of the language without any logical or historical need?

8. That there is no historical need (granting, arguendo, that such a limitation would be binding—in itself, as it seems, a doubtful proposition) is shown by the origin of this form of expression. Applying the rule of the omission of the infinitive or of a reflexive pronoun, the proper use of the adjective would appear, etymologically, to be confined to cases where the ellipsis may be resupplied to complete the sentence structure. The phrase “to feel *bad*,” and numerous others, as indicated above, will not stand this test.

9. A search thru English literature, from Chaucer down to the present day, will, it is believed, not only reveal an abundance of instances of the use of the adverb in connection with copu-

lative verbs, in accord with the theory here advanced, but even disclose numerous examples of the employment of an adverb where today everybody would use an adjective (“How *cheerfully* my mother looks”—*Hamlet* iii, 2); suggesting the doubts and perplexities, the differences of opinion, the absence, or ignorance, or disregard of fixed rules, existing among the best writers of all ages. If this be so, why should we today be bound by dicta that have no support in either law or logic?

#### ANSWER.

1. According to the Grammar of the language, the adjective (*bad, sad, glad, happy, ill*) is always required after the verb *feel*, when the condition or state of the subject (*I, he, etc.*) is referred to. When a person feels sad, he is in a sad state; when he feels happy, he is in a happy state; when he feels bad, he is in a bad state; hence, “I feel bad,” “I feel sad,” “I feel happy,” are the correct forms. It is obvious that the state or condition of the subject is referred to in each instance, and that, in consequence, the adjective is required.

The “reasons” cited in the Article are illogical. There is no syntactical difference whatever between the two constructions, “I feel sad,” and “I feel bad.” In neither case does the subject *I* perform the *act of feeling*. To prove this conclusively, contrast this inactive use of *feel* with its active use in “He *felt* his way carefully down the dark stairway,” or (figuratively) “He *felt* his way carefully before speaking.” To enter further into a discussion of the use of *feel, bad, etc.*, the employment of *bad* as an adjective as opposed in meaning to *well*, is censurable; but if used, the strictly grammatical form is the adjective *bad*, not *badly*.

It is true as the article states, that a descriptive word or phrase modifying the verb has adverbial force; but there is no possible argument that can defend “I feel unhappy” (state of feeling caused by bad news) as differing in construction from “I feel bad” (state of feeling caused by bad news).

*Bad* in the construction “I feel bad” does not express moral obliquity, *bad* having come to be employed merely to express something opposed to *well* or *happy*. In other words, *bad* has lost its original significance as an antonym of *good*.

To add *ly* does not make it more strictly significant. In brief, the verb *feel* calls for the adjective, except where it expresses action, as in the sentences, "I felt my way carefully before speaking," or "I felt my way down the dark stairway." To those who wish a defense for the use of "I feel *badly*," there is this to be said in its favor, that a large body of cultured speakers have been so persistent in their use of *feel badly* that the adverb has come to be almost, if not quite, established as an adjectival form after the verbs *feel* and *look*, when no action is expressed. To summarize, instead of defending *feel badly* on the ground that the verb expresses action and so requires an adverb, the only argument that can possibly be sustained in favor of *feel badly* is that the adverb has been used so extensively by good speakers as to establish its good usage just as the adjective *loud*, as well as *loudly*, is used as an adverb in the sentence, "He talks *loud*" (or *loudly*).

#### Lie and Lay.

Should we say: "He *lies* down every day," "I *lie* down in the afternoon," "Will you not *lie* down?" "I like to *lie* down after luncheon." Do we use *lay* only when expressing action upon another object?

Answer.—Yes, except as a past tense of *lie*.

#### Than Whom.

The expression "than whom" as in the sentence, "Satan *than whom* none higher sat," is idiomatic,—incorrect according to the grammar of the language, but correct as to its usage.

In connection with the use of *than* as a connective of clauses, and not of words, Raub gives the following:

"*Than*, as a conjunction, is used to connect sentences; as, 'He is older than I' (am old). Dr. Hodgson and some others take the ground that *than* must connect like cases, nominative with nominative, and objective with objective. Thus, they would condemn the following sentence from Kingsley's *Westward Ho*: 'Think not of me, good fellows, nor talk of me; but come behind me decently, as Christian men, and follow to the grave the body of a better man than I' and change the *I* to *me*, on the ground that the conjunction connects the noun *man* in the objective with the pronoun *I*, which they claim should also be in the objective case.

"The conjunction *than* connects sentences here as elsewhere, and the sentence means, 'follow to the grave a better man than I' (am good), and it is correct as written by Mr. Kingsley.

"So also the following from Dickens, which Dr. Hodgson condemns, is correct: 'The smooth manner of the spy, cautiously in dissonance with his ostentatiously rough dress, and probably with his usual demeanor, received such a check from the inscrutability of Carton, who was a mystery to wiser and honester men than *he*, that it falters here, and failed him.'"

#### But Me and But I.

EDITOR OF CORRECT ENGLISH:

Which of these two sentences is correct?

"Nobody can do that but *me*."

"Nobody can do that but *I*."

A READER.

"But *me*" is correct, the objective form being required when *but* means *except*. You would be interested in the controversy on "But Me" in Bound Volume VII, of CORRECT ENGLISH, pp. 160 to 163.

#### Exegetic.

*Exegetic* (ek-se-jet-ik; accent on *jet*) means explanatory, expository. Also written *exegetical*.

On this I am willing to stake my *exegetical* reputation.—*Hellems*.

#### Exemplar.

*Exemplar* (eg-zem-plar; accent on *zem*) means a. constituting an example; n. the idea or image of a thing formed in the mind; a specimen.

"Her daughters were *exemplars* of her own standards."

#### Exemplary.

*Exemplary* (ek-sem-pla-ri; accent on *ek*, or eg-zem-pla-ri; accent on *zem*; *a* as in *mate*, shortened in rapid utterance) means serving for a pattern, worthy of imitation.

\* \* \* who were made better in that their lives had touched his *exemplary* one.

—Henry Sydnor Harrison.

#### Exemplify.

*Exemplify* (eg-zem-pli-fi; accent on *zem*) means to illustrate by example.

"He bore his illness with a fortitude which *exemplified* the strong characteristics of the man."

# Helps for the Teacher

## So That, In Order That, To the End That.

EDITOR CORRECT ENGLISH:

Please answer the following in the next issue of CORRECT ENGLISH:

In the sentence, "Brutus smote Caesar *that* Rome might be free," would it be correct to say, "Brutus smote Caesar *so that* Rome might be free," or "Brutus smote Caesar *in order that* Rome might be free"?

Are the conjunctive phrases, "so that," "in order that," "to the end that," etc., interchangeably used in such sentences as the above?

A SUBSCRIBER.

Answer.—*So that, in order that, to the end that*, or simply *that* are interchangeably used to express purpose; in consequence, any one of these words may be employed in this sentence. *So that* is used in the sense of *so long as* or *if only*, in such construction as, "He is indifferent to the means *so that* he gets results."

## Adjective After the Verb.

Minneapolis, Minn.

EDITOR CORRECT ENGLISH:

Please explain the rule for using the adjective after the verb in a sentence like this:

"The language used is *susceptible* of a number of constructions."

A SUBSCRIBER.

Answer.—The adjective is required after the verb, for the reason that *is* or any part of the verb *to be* (*am, was, is*, etc.) being a mere copula or joiner, is incapable of taking a modifier. Note the following from CORRECT ENGLISH: A Complete Grammar:

(c) Some intransitive verbs may assert identity between the subject and some person or thing; as, "He *is* a *writer*." "Barrie *is* an *author*."

(d) Intransitive verbs may express action, and be modified by an adverb.

Ex.—He walks *rapidly* (*rapidly* is an adverb of manner). (See ¶116, Note.)

Note—The adjective is always required after an intransitive verb, when the reference is to the subject; the adverb, when the reference is to the verb. (See ¶116, Note.)

In the following examples the reference is to the subject, hence, the adjective is used: "The girl is *beautiful*" (*beautiful* girl). "The child seems *happy*" (*happy* child). "The sea looks *rough*" (*rough* sea).

In the following sentence, the reference is to the verb, hence, the adverb is used: "The boy walks *slowly*" (walks in a slow manner).

Note.—Although the verb *to be* may be followed by an adverb of place: as in the sentence, "He *is here*," it is never followed by an adverb of manner; hence, adjectives, and not adverbs of manner, are used after the verb *to be*, and all verbs of like meaning; as, "He *is happy*," "He feels (or looks) *happy*." It is sometimes difficult to determine when to use the adjective and when to use the adverb after intransitive verbs. The rule is that the adjective, and not the adverb is required, when for the verb in question, the verb *to be* or *to seem* can be substituted.

Note also in this connection, that many grammarians regard the verb *to be* as incapable of being modified, and, in consequence, the adverb that follows it is considered, for the time being, as a complement, the equivalent of a predicate adjective. Thus in the sentence, "He *is here*," *here* is regarded, for the time being, as a predicate adjective, instead of an adverb; again, if in addition to the adverbial modifier the verb *to be* is followed by a complement (predicate noun or adjective), the adverbial modifier is then regarded as modifying the idea conveyed by the verb and the complement; thus: in the sentence, "He *was wealthy at one time*," "at one time" may be regarded as the modifier of "was wealthy."

## In Vain, and Anyway.

Sandpoint, Idaho.

EDITOR CORRECT ENGLISH:

Please explain the following sentence in the next issue of CORRECT ENGLISH:

"In reading over the case of *Mantle v. Jack Waite Mining Company*, I have searched the opinion *in vain* for any sentence which will support paragraphs three and four of the syllabi. Paragraph three does not make good sense *any-*

way, viewed from the standpoint of correct English."

I changed this sentence to read this way:

"In reading over the case of *Mantle v. Jack Waite Mining Company*, I have *in vain* searched the opinion," etc. \* \* \* "Paragraph three does not *anyway* make good sense, viewed from the standpoint of correct English."

Was I right? Does the rule in your Grammar, page 93, Rule 3, apply? *Anyway* was used in a conjunctive sense, but the dictionary does not give *anyway* as a conjunction.

A SUBSCRIBER.

Answer.—*In vain* may be placed either after *opinion* (as in the original sentence) or between the auxiliary *have* and the principal verb *searched*, as in the corrected version, the rules in CORRECT ENGLISH GRAMMAR, page 93, justifying each position. In the original sentence, the note following Rule 3 justifies the position of *in vain*. When the object of the transitive verb is short, the adverb is sometimes placed after the object. (Note that the object of *searched* is the noun *opinion*.) In the second construction, the position of *in vain* is in accordance with Rule 3: When the tense of a transitive verb is compound, the adverb follows the first auxiliary if the verb is in the active voice.

The position of *anyway* falls under the same rules, so that both constructions are justifiable. *Anyway* is used as an adverb in these constructions, and not as a conjunction. It is used as a conjunction to express continuity of idea, as in the following sentence: "I do not know where I shall go; *anyway*, I shall not go East."

### Need and Needs.

EDITOR CORRECT ENGLISH:

1. Kindly inform me through the next issue of the Magazine whether it is correct to say, "One *needs* only to study the proposition to see its absurdity," or "One *need* only to study the proposition to see its absurdity."

2. Also in the sentence, "He did not have an ancestry that he *need* be ashamed of," how is *need* conjugated?

3. In the sentence, "And that entire house must *needs* fall before their intelligence can be awakened," what is the use of the verb *needs*?

Suppose we eliminate the word *needs*, would that in any way alter the meaning of the sentence? (This is from an article "I Take My Pen in Hand," in your February issue.)

A SUBSCRIBER.

Answer.—1. *Needs* is required, for the reason that it is followed by the preposition *to* (to study). Note that the intervention of *only* does not affect the construction, the infinitive *to study* being properly construed as following *needs*.

2. Either *need* or *needs* may be used, as *to* (used as the preposition the sign of the infinitive) is wanting. *Need* is conjugated as a verb in the third person, singular, of the present tense.

3. *Needs* is used adverbially in the sense of *necessarily*; its presence makes the sense emphatic.

### Need and Needs; Dare and Dares.

*Need*, in the sense of that which is obligatory, is commonly and properly used in the third person singular without the terminal *s*; as: "He *need* not go"; "Need he go?" When used to express *want*, *needs* is always the required form: as, "He *needs* a new coat." *Dare* is also so used; as: "He *dare* not go." "Dare he go?"

The use of the preposition *to* after both *need* and *dare* is optional in many instances, but if employed, the terminal "*s*" is always required: as "He *needs* to take warning," "He *dares* to go."

### Need Must and Needs Must.

When used adverbially, *needs*, not *need*, is required; as, "He *needs* must go," not "He *need* must go."

Chicago, Illinois.

EDITOR CORRECT ENGLISH:

Please inform me through the next issue of CORRECT ENGLISH which of the following sentences are correct, and why:

1. He said she *told* him she had taken the drug because she *was* despondent.

2. He said she *had told* him she had taken the drug because she *had been* despondent.

3. He says you *told* him you *had bought* it.

4. He says you *had told* him you *bought* it.

5. He said he *had been told* that his friend *was* sick.

6. He said he *was told* that his friend *had been* sick.

7. He said he *had heard* that the child *was* bright.

8. He said he *heard* that the child *had been* bright.

9. He said he was 100 years old and in excellent health. At the age of 60, he *had been* old and ill.

10. He said he was 100 years old and in excellent health. At the age of 60, he *was* old and ill.

A SUBSCRIBER.

Answers.—1, 2. "He said that she *had* told him she had taken the drug because she *had* (*been* or *become* despondent)," is the correct form.

3, 4. "He says you told him you *had* bought it" is correct form.

5, 6. "He said he had been told that his friend *was* sick" is correct, if the meaning is that he is *now* ill. *Had been sick* is correct, if the meaning is that he is *now* well.

7, 8. "He said he heard that the child was bright" is correct, if the child *is* bright; "*had been bright*" if the meaning is that the child is *no longer* bright.

9, 10. The first sentence is correct; the second is incorrect. The simple past tense (*was*) being required, for the reason that a specified time is indicated (at the age of 60). Note that if the second sentence were a part of the first in No. 10, then *had been* would be required; this in order to conform to the rule that governs the sequence of tense; thus, "He said he *was* 100 years old (is *now* 100 years old, but that at the age of 60 (meaning he said that at the age of 60) he *had been* old and ill.

For special rules governing constructions like the foregoing, see THE CORRECT WORD, pp. 161, 162, Sequence of Tenses.

### Be and Are, Yet and Still.

Pacific, Mo.

EDITOR CORRECT ENGLISH:

Please explain through the next issue of CORRECT ENGLISH which of the following constructions are correct:

1. "For we *be* brethren," or "For we *are* brethren."

2. "There *be* those who predict an open winter," or "There *are* those who predict an open winter."

3. "The old man of whom ye spoke,—is he *yet* alive?" or "is he *still* alive?"

4. Also please explain which expression is now preferable, "Queen's English," or "King's English"?

Answer.—1, 2. *Be* is archaic; "There are" conforms to modern usage.

3. *Yet* means "up to the present time," or "in continuance of a previous state or condition." *Yet* and *still* have many closely related senses, and, with verbs of past time, are often interchangeable; we may say, "While he was *yet* a child," or "while he was *still* a child." *Yet* has a reference to the future which *still* does not share; "We may be successful *yet*" implies that success may begin at some future time; "We may be successful *still*" implies that we may continue to enjoy in the future such success as we are winning now.

4. "King's English" refers to the Mother Tongue. The term is not affected by the sex of the ruling monarch.

### Kind and Kinds.

Grand Rapids, Michigan.

EDITOR CORRECT ENGLISH:

Kindly explain in the next issue of CORRECT ENGLISH whether the singular or plural is required in the following sentence:

"What *kind* of words (is, are) used as subjects"?

Would your decision be the same if *which* were used instead of *what*? If not, will you please explain the difference in meaning? Would your decision be the same if *group*, *class*, or *sort* were used instead of *kind*?

Answer.—*Kinds* requiring the plural verb should be used, since more than one kind of word is evidently meant. The sentence would then read:

"What *kinds* of words are used as subjects"?

Compare with the sentences: "What *kinds* of girls are successful as teachers"? and "What *kind* of girl is successful as teacher"?

You inquire whether the form of the verb would be the same if *which* were used instead of *what*.

*Which* could not properly be employed in the sentence, as its meaning is more largely restrictive than the meaning of *what*. "What *kind* would convey the general idea, "What kind of

all kinds"? *Which kind* would restrict the selection to a definitely indicated group of words from which one must make his choice.

*Class* or *sort* might be employed in the sentence in the same way as *kind*. The word *group* would indicate that several words of a kind were to be employed as subjects.

### Position of the Adverb.

EDITOR CORRECT ENGLISH:

1. "They temporarily are working," or "They are temporarily working," or "They are working temporarily."

2. "Jones soon will leave," or "will soon leave," or "will leave soon."

3. "He formerly was president," "was formerly president," or "was president formerly."

A READER.

1. The first form is incorrect. Either the second or the third form may be used, although the third is preferable, the rule being, An adverb that modifies an intransitive verb usually follows is, except in the case of adverbs of time.

2. Either "Jones will soon leave" or "will leave soon" is correct. (*Leave* is a transitive verb with an object understood, which, in strict usage, should be expressed.)

3. He was formerly president.

Rule 2. An adverb that modifies a transitive verb usually precedes it, in order not to come between the verb and its object. When, however, the sentence is short, the adverb frequently follows the verb; thus:

He *willingly* gave her all the money that he had.

She *gladly* accompanied him to the city.

I read the letter *carefully*.

She uttered the words *slowly*.

Rule 3. When the tense of a transitive verb is compound, the adverb follows the first auxiliary if the verb is in the active voice, and immediately precedes the principal verb if the verb is in the passive voice; thus:

ACTIVE VOICE.

The boy *has always* obeyed his father.

He will *certainly* have finished it before you arrive.

PASSIVE VOICE.

The difficulty can be *easily* adjusted.

The house can be *quickly* built.

Note.—When the object of a transitive verb is short, the adverb is sometimes placed after the object; as, "I studied my lessons *carefully*." Again, when the object is modified by a phrase or a clause, the adverbial modifier, if a phrase, is placed immediately after the verb; as, "He studied, *for several* hours, the lessons that I gave him."

Rule 4. When an adverb of time and an adverb of place modify the same verb, the adverb of time is placed first, and that of manner or place, second, thus:

I *usually* walk very *fast*.

I *often* visit *here*.

Note.—When an adverb of place and one of manner are both used with an adverb of time, the adverb of time has precedence over that of place, and the adverb of place has precedence over that of manner; this is especially true of adverbial phrases, which are subject to the same rules as simple adverbs; thus: He died on *November 1st, in New York, of pneumonia*.

Rule 5. Adverbial clauses of time, place, or manner usually precede both the subject and the verb. These are called *transposed* clauses; thus:

*When I go to Europe*, I shall be gone a year.

*In many places where we traveled*, we were unable to get drinking water.

Note.—When two or more phrases or clauses modify the same verb, one may be placed before, and one after the verb; thus: *After several attempts*, he *succeeded, with great difficulty*, in quieting the audience.

To.

A sentence should not end with *to* when *to* is a part of the infinitive; as, for example, "I don't wish *to*," instead of "I don't wish *to go*."

See *Prepositions at the end of the Sentence*.

To a Degree.

Instead of "His dress was careless *to a degree*," one properly says, "His dress was *extremely* careless," "to a degree" lacking definiteness of expression.

Exigent.

*Exigent, exigente* (eg-zee-hon or shout; accent on last syllable; *n* nasalized) means exacting.

"I am not *exigente*, and I shan't want to drag you about to places you don't want to go."

# Daily Drills in the Use of Correct English for the New Subscribers and Reminders for the Old.

## Case of Nouns.

There are three cases: NOMINATIVE, OBJECTIVE, and POSSESSIVE. Note.—Except when indicating possession, nouns, unlike pronouns, are not affected by case; in consequence, only the possessive case of nouns will be treated in this text. (See Case of Pronouns.)

### Possessive Case.

The *possessive* case of a noun is that form of a noun by which the relation of ownership is expressed.\*

General Rule.—The *possessive* case of both singular and plural nouns is formed by adding to the noun the apostrophe (') and the letter "s."

Ex.—*Singular.* 1. *Boy's* hat. 2. *Girl's* dress. 3. *Child's* gloves. *Plural.* 1. *Women's* gloves. 2. *Men's* coats. 3. *Children's* dresses.

(a) When either the singular or the plural noun ends in "s," possession is indicated by adding the apostrophe, as: "Burns' Poems;" "Charles' Reign;" "ladies' suits;" "The Rugleses' Christmas Dinner."

Note.—In the case of singular nouns, it is also correct to add the apostrophe and the letter s; thus, we may write either Burns' Poems, or Burns's Poems.

(c) When the resulting sound is not euphonic, only the apostrophe should be used; as, "for conscience' sake;" "For Jesus' sake." In connection with the use of the letter "s," as well as that of the apostrophe, note that if "s" is not used, the word is pronounced without the additional sound of "es;" thus, "Burns'" would be pronounced as it is spelled, while "Burns's" would be pronounced "Burnses."

(d) When two or more nouns are used so that joint possession is indicated, the sign of the possessive is added to the last word only; thus, "A. C. McClurg & Co.'s Book Store;" "Marshall Field & Co.'s Dry Goods Store."

Note.—We say correctly, "William, Mary, and John's uncle," but not "William's, Mary's, and John's uncle."

(e) When possession is not common to both nouns, the possessive sign must be used with each noun; thus, we say correctly, "Keats' and Shelley's poems."

Note the following instructions:

"John and Mary's bicycle" (one bicycle owned jointly by John and Mary). "John's and Mary's bicycle" (one bicycle owned by John, and one by Mary). "John and Mary's bicycles" (two or more bicycles owned jointly by John and Mary). "John's and Mary's bicycles" (two or more bicycles owned by John, and two or more bicycles owned by Mary).

(f) In the case of compound nouns, the sign of the possessive is added to the last word only; thus, "An heir-at-law's rights," "My father-in-law's sister."

(g) In the case of nouns in apposition, possession may be indicated in various ways; thus, it is correct to say, "I bought the book at Thompson the bookseller's," or "I bought the book at Thompson's, the bookseller," or "I bought the book at Thompson's, the bookseller's."

Note.—If the first noun does not indicate possession, the comma is omitted before the appositive word; thus, in the first sentence, the comma is omitted before the appositive word "bookseller's," for the reason that the nouns are regarded for the time being as the equivalent of singular nouns.

Authorities differ as to the correctness of these forms; some giving precedence to the first and the third, others to the second and the third.

In such constructions as "My sister Mary's servant;" "My uncle John's horse;" "My brother Will's carriage," possession is indicated only by the appositive noun, for the reason that the two nouns are regarded as a single noun.

In the case of pronouns, the rule governing joint possession does not apply; thus, instead of

"You and Black's contract," one properly says, "Our and Black's contract."

Another variation from the established rule is seen in the wording *whose else*; in the wording *any one else's*, *some one else's*, etc., possession is indicated by the second word.

### DRILL.

#### Progressive Proper Nouns.

Mrs. *Shaw's* home is in Toronto.

The *Lyttons'* house is for rent.

The *Palmers'* car is at the door.

The *Bishops'* house has been sold.

The *Cummingses'* reception was a delightful one.

The *Burgesses'* house is for rent.

The *Knoves'* lot adjoins ours.

I bought the books at *A. C. McClurg & Co.'s* bookstore.

I bought the music at *Lyon & Healy's*.

I have been at my brother *Dr. John Blank's* sanatorium.

My sister *Julia's* children are ill.

My brother *Frank's* house has been sold.

*King George's* and *Queen Victoria's* reign were notable ones.

#### Progressive Common Nouns.

The *boy's* coat is torn.

The *boys'* coats are torn.

The *baby's* rattle is lost.

The *babies'* rattles are lost.

A two *weeks'* vacation is all that I ask.

I wish two *months'* time on this note.

I will give it a three *months'* trial.

He took a two *years'* lease of the house.

The *woman's* husband is here.

The *women's* husbands are here.

The *man's* hat is on the rack.

The *men's* hats are on the rack.

My *cousin's* books are torn.

My *cousins'* books are torn.

(Note.—Compare the position of the apostrophe in *man's* and *men's* with *cousin's* and *cousins'*, *woman's* and *women's*.)

### Drill.

1. Mr. Jones' horse is for sale.
2. The Joneses' horse is for sale.
3. The Bertrands' party was postponed.
4. The children's coats are red.
5. Two months' time is all I ask.

6. He is taking a two years' course in Latin.
7. Several months' experience has taught him to be conservative.

8. My father-in-law's sister is visiting me.

9. The Knights Templars' banquet is to be given on Thursday of this week.

10. They began to question the era of the law's rights.

11. George the Third's reign was an eventful one.

12. William and Mary's reign (joint reign).

13. King George's and Queen Victoria's reign (two reigns).

14. I bought the goods at A. C. McClurg & Co.'s, the booksellers.

15. I bought the goods at A. C. McClurg & Co., the booksellers' store.

16. I have been at my brother's, Dr. John Blank's sanatorium.

17. I have been at my brother Dr. John Blank's sanatorium.

18. My sister Julia's children are ill.

19. This is some property of my father's. (Property is owned by father.)

20. These are some pictures of my uncle. (A likeness of my uncle.)

1. The child's education began in infancy. The parents' fears were not realized. A week's delay will make no difference. He has been taking a two weeks' vacation. The McGriggs' barn was on fire. The Misses Wickes' party was well attended. Three months' time had elapsed before he felt that it was safe to call on his employer. My sister-in-law's brother is visiting her. My sisters-in-laws' homes are in the East. Her sons-in-laws' wives will accompany their husbands. John's and Mary's bicycles have been repaired. John and Mary's bicycle has been repaired. Ferdinand and Isabella's reign was a notable one. Lyon & Healy's musical store has been established for many years. He is a friend of my brother's. The two attorney-generals' houses adjoin each other. The attorney-general's house is for sale. Mr. John Grey the banker's home is in Toronto. I bought the oranges at Black the grocer's. I spent several weeks at my brother the doctor's institute. The men-servants' rooms are on the third floor; the maid servant's room is on the second. My sister Alice's child is at school.

# FIFTY RECOMMENDED BOOKS\*

## For Home Reading and Study.

**The Idiot**, by Fyodor Dostoievsky. Translated by Constance Garnett. (The Macmillan Company.)  
**Sons and Lovers**, by D. H. Lawrence. (Mitchell Kennerley.)  
**The Dark Flower**, by John Galsworthy. (Charles Scribner's Sons.)  
**The Passionate Friends**, by H. G. Wells. (Harper and Brothers.)  
**Succession**, by Ethel Sidgwick. (Small, Maynard & Co.)  
**The Custom of the Country**, by Edith Wharton. (Charles Scribner's Sons.)  
**The Garden Without Walls**, by Coningsby Dawson. (Henry Holt & Co.)  
**Joan Thursday**, by Louis Joseph Vance. (Little, Brown & Co.)  
**Youth's Encounter**, by Compton Mackenzie. (D. Appleton & Co.)  
**Fortitude**, by Hugh Walpole. (George H. Doran Company.)  
**Round the Corner**, by Gilbert Cannan. (D. Appleton & Co.)  
**A Changed Man and Other Tales**, by Thomas Hardy. (Harper and Brothers.)

### AFFAIRS OF THE DAY.

**The Old-Fashioned Woman**, by Emily Clews Parsons. (G. P. Putnam's Sons.)  
**Syndicalism, Industrialism, Unionism and Socialism**, by John Spargo. (B. W. Huebsch.)  
**Marxism vs. Socialism**, by Vladimir G. Simkhovitch. (Henry Holt & Co.)  
**European Cities at Work**, by Frederic C. Howe. (Charles Scribner's Sons.)

### ESSAYS AND CRITICISM.

**The Victorian Age in Literature**, by G. K. Chesterton. (Henry Holt & Co.)  
**The English Novel**, by George Saintsbury. (E. P. Dutton & Co.)  
**The English Lyric**, by Felix Schelling. (E. P. Dutton & Co.)

### POETRY.

**The Gardener**, by Rabindranath Tagore. (The Macmillan Company.)  
**The Crescent Moon**, by Rabindranath Tagore. (The Macmillan Company.)  
**Deborah**, by Lascelles Abercrombie. (John Lane Company.)  
**The Collected Poems of Alfred Noyes**. (Frederick A. Stokes Company.)  
**The Works of Francis Thompson**. (Charles Scribner's Sons.)  
**Love Poems and Others**, by D. H. Lawrence. (Mitchell Kennerley.)  
**The Poem Book of the Gael**, by Eleanor Hull. (Browne & Howell Company.)

### DRAMA.

**Our Irish Theater**, by Lady Gregory. (G. P. Putnam's Sons.)  
**The Plays of August Strindberg**, translated by Edwin Bjorkman. Third series. (Charles Scribner's Sons.)  
**The Plays of Bjornsterne Bjornson**, translated by Edwin Bjorkman. (Charles Scribner's Sons.)

### HISTORY.

**The Renaissance**, by Arthur Gobineau. Edited by Dr. Oscar Levy. (G. P. Putnam's Sons.)  
**Greek Imperialism**, by William Scott Ferguson. (Houghton Mifflin Company.)  
**A History of Freedom of Thought**, by J. T. Bury. (Henry Holt & Co.)

### LIFE AND LETTERS.

**Theodore Roosevelt: An Autobiography**. (The Macmillan Company.)  
**Some Letters of William Vaughn Moody**, edited by Daniel Gregory Mason. (Houghton Mifflin Company.)  
**Anthony Trollope**, by T. H. S. Escott. (John Lane Company.)  
**The Life of the Fly**, by J. H. Fabre. (Dodd, Mead & Co.)  
**A Small Boy and Others**, by Henry James. (Charles Scribner's Sons.)  
**Letters of a Post-Impressionist**, by Vincent Van Gogh. (Houghton Mifflin Company.)

### PHILOSOPHY AND RELIGION.

**Bergson for Beginners**, by Darcy B. Kitchin. (The Macmillan Company.)  
**The Belief in Immortality**, by J. G. Frazer. (The Macmillan Company.)  
**Our Eternity**, by Maurice Maeterlinck. (Dodd, Mead & Co.)

### ROUND THE WORLD.

**Paris Nights**, by Arnold Bennett. (George H. Doran Company.)  
**Scott's Last Expedition**. Edited by Leonard Huxley. (Dodd, Mead & Co.)  
**The Barbary Coast**, by Albert Edwards. (The Macmillan Company.)  
**Familiar Spanish Travels**, by William Dean Howells. (Harper and Brothers.)  
**My Life With the Eskimo**, by Vilhjalmur Stefansson. (The Macmillan Company.)

### MISCELLANEOUS.

**Art and Common Sense**, by Royal Cortissoz. (Charles Scribner's Sons.)  
**Fifty Caricatures**, by Max Beerbohm. (E. P. Dutton & Co.)  
**Men of Mark**, by Alvin Langdon Coburn. (Mitchell Kennerley.)  
**Little Wars**, by H. G. Wells. (Small, Maynard & Co.)

\*Recommended by the Chicago Evening Post.

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# Correct English

## How to Use It

Edited by JOSEPHINE TURCK BAKER

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### "The World Does Not Require So Much to Be Informed As to Be Reminded"

## Pronunciation of Words Used in Hotel Menus

#### French a.

*French a.*—*A* as in *father*.

#### French u.

*French u.*—Place the lips in the position of *oo* as in *food*, and say *e* as in *her*.

*N*, nasalized.—Nasalize the vowel that precedes *n* in *an*, *en*, *in*, *on*, *un*. *N* itself has no distinctive pronunciation unless followed by another element.

#### Soups.

##### Purée of tomatoes.

*Purée of tomatoes*—pu-ray (French *u*.) —Tomatoes cooked in butter, strained, and thickened.

##### Potage, Mongole.

*Potage, Mongole*—po-tazh mon-go-le (*o* in *po* approaches *o* in *no*; *a* in *tazh* French *a*).—Soup in which are vegetables and cubes of toasted bread, Mongolian style.

##### Onion au gratin.

*Onion au gratin*—on-e-on owe gra-tan (*o* in *on* like *o* in *or*; *a* in *gra* French *a*; in *tan* like *a* in *at*; *n*, nasalized.—Onions sprinkled with ground crackers and browned in butter.

##### Julienne.

*Julienne*—Zhu-le-enn (French *u*; *e* in *le* like *e* in *feel*; *e* in *enn* like *e* in *end*; *n* is not nasalized, but is pronounced).—A vegetable soup not thickened.

*A* in *an* is French *a*. (See instructions given above.)

*E* in *en* approaches sound of *o* in *not* (intermediate between *a* in *father* and *a* in *all*).

*I* in *in* approaches the sound of *a* in *at*.

*O* in *on* is like *o* in *or*.

*U* in *un* approaches the sound of *u* in *us*.

*Eu* approaches the sound of *e* in *her*.

The accent is always on the last syllable.

#### Consommé.

*Consommé*—Kon-sum-may (*n*, nasalized).—Broth; clear soup.

#### Sauce Tartar.

*Sauce tartar*—Sos tar-tar (*o* like *o* in *old*; French *a* in *tar*).—Tartar sauce.

#### Black Basse Sauté, Meunière.

*Black Bass Sauté, Meunière*—so-tay, me-nee-air (*o* in *so* like *o* in *old*; *tay*; *e* in *me* approaching *e* in *her*; *née*; *air*).—Black bass seared quickly in browned butter.

#### Brochette of Lobster.

*Brochette of Lobster*—bro-shet (*o* in *bro* approaches sound of *o* in *no*.—Lobster cut in pieces, placed alternately with pieces of bacon on a skewer, and then broiled.

#### Meunière à la Poulette.

*Meunière à la poulette*—meuniere (see above); a lah poo-let (*oo* as in *food*).—Young chicken seared in browned potatoes with a slice of lemon.

# Your Everyday Vocabulary—How to Enlarge It

## THE GOLDEN RULE IN SPOKEN OR WRITTEN LANGUAGE.—USE THE WORD— ANGLO-SAXON OR LATIN DERIVATIVE—THAT WILL BEST EXPRESS YOUR MEANING

There is no reason why the speaker should not have the same comprehensive vocabulary as the writer. Choose words as you would your clothes, selecting some for their beauty, others for their richness, others for their general utility, always keeping in mind that, like one's garments, the words should be appropriate to the occasion. (From *How Can I Increase My Vocabulary?*)

### COMPLETE ALPHABETICAL LIST

Note—The initial article in this series began in January, 1911\*

#### **Evoke.**

*Evoke* means to call forth or out.

Brazil! "Oh, yes; 'where the nuts come from'"—such is the usual facetious remark *evoked* by any mention of the Brazils.

—Blackwood.

#### **Evolve.**

*Evolve* means to unfold; become developed; unfold by elaboration.

She was yet to learn . . . that a social system of harmonious people . . . bound together by a highly *evolved* code, was a more satisfactory place in which to spend one's life than an anarchic world of erratic, undisciplined independent individuals.—*Anne Sedgwick.*

#### **Exacerbate.**

*Exacerbate* (eg-zas-er-bate; accent on *zas*) means to aggravate, exasperate.

For he, secretly *exascerbated*, was waiting for just such an excuse to let himself go.—*Arnold Bennett.*

#### **Exaction.**

*Exaction* (eg-zak-shon; accent on *zak*) means compulsory or authoritative demand, excessive or arbitrary requirement.

His spirit and senses were both on fire—for that was the quality of this woman, she suffered no part of him to sleep, and he was glad of her *exactions*.—*John Galsworthy.*

#### **Exactitude.**

*Exactitude* (eg-zak-ti-tude; acent on *zak*) means exactness, accuracy.

Priam was astonished at the men's *exactitude*.

—*Arnold Bennett.*

Upon this dusty platform . . . the sound of the speakers' voices formed a kind of nightmare, out of which he noted with extreme *exactitude* . . . the expression on the face of a man to the right.—*John Galsworthy.*

#### **Exegetic.**

*Exegetic* (ek-se-jet-ik; accent on *jet*) means explanatory, expository. Also written *exegetical*.

On this I am willing to stake my *exegetical* reputation.—*Hellens.*

#### **Exemplar.**

*Exemplar* (eg-zem-plar; accent on *zem*) means a. constituting an example; n. the idea or image of a thing formed in the mind; a specimen.

"Her daughters were *exemplars* of her own standards."

#### **Exemplary.**

*Exemplary* (ek-sem-pla-ri; accent on *ek*, or eg-zem-pla-ri; accent on *zem*; *a* as in *mate*, shortened in rapid utterance) means serving for a pattern, worthy of imitation.

\* \* \* who were made better in that their lives had touched his *exemplary* one.

—*Henry Sydnor Harrison.*

#### **Exemplify.**

*Exemplify* (eg-zem-pli-fi; accent on *zem*) means to illustrate by example.

"He bore his illness with a fortitude which *exemplified* the strong characteristics of the man."

#### **Exempt.**

*Exempt* (eg-zempt; accent on *zempt*) means to grant immunity, to release.

"Factories in that state are *exempt* from taxation for a period of two years."

\*Your Everyday Vocabulary A to D, Now in Book Form.

**Exequatur.**

*Exequatur* (ek-se-kwa-ter; accent on *kwa*) means an official warrant or permission.

**Exequy.**

*Exequy* (ek-se-kwi; accent on *ek*) usually in the plural *exequies*, means funeral rites, obsequies.

**Exeunt.**

*Exeunt* (eks-e-unt; accent on *eks*) means go. It is used in text of plays to note when two or more actors are to leave the stage.

**Exfoliating.**

*Exfoliating* (accent on *fo*) means to peel off in thin fragments.

"The composer [John Carpenter] can invent long-breathed melodies, curving and *exfoliating* phrases."

**Exhalation.**

*Exhalation* (eks-ha-la-shon; accent on *la*) means breathing out, evaporation. Also, that which is exhaled; effluvium; as, *exhalation* from marshes.

**Exhale.**

*Exhale* (eks-hale; accent on *hale*) means to emit an effluence of.

\* \* \* had grown to *exhale* the cleanly odour of the trade he followed.—*Ellen Glasgow*.

**Exhaust.**

*Exhaust* (eg-zast; accent on *zast*; *a* as in *fall*) v. means to draw out till nothing of the matter remains; n. the emission as of steam from an engine.

**Exhaustive.**

*Exhaustive* means thorough, tending to exhaust. Specifically applied to a disquisition, etc., treated in such manner that nothing remains to be examined.

"The book does not claim to be *exhaustive*, nor are the careful, well considered chapters, most of them reprinted from literary magazines, as rich in personal matter as might be desired by certain readers."

**Exhilarate.**

*Exhilarate* (eg-zil-a-rate; accent on *zil*) means to make cheerful, enliven.

"Sometimes there comes to us, in the tide of new books, a piece of fiction that so deliciously sparkles with the purest happiness of human lives that it serves our mentality as an *exhilarat-*

*ing* beverage of unsoiled thought."

**Exhilaration.**

*Exhilaration* (accent on *ra*) means elevation of spirits.

\* \* \* not even exclusively for the vast *exhilaration* of sailing, though undoubtedly she thrilled to that.—*Henry Sydnor Harrison*.

**Exhortation.**

*Exhortation* (ex-sor-ta-shon; accent on *ta*) means incitement by means of appeal, argument, admonition. The appeal so made.

"He would treat the family to earnest *exhortations* on the sanitary observances."

**Exhume.**

*Exhume* (eks-hume; accent on *hume*) means to dig out of the earth as something which has been buried.

**Exhumation.**

*Exhumation* (accent on *ma*; *a* as in *mate*) means exhuming or disinterring that which has been buried.

So his sudden *exhumation* of the topic as a cause of war now came upon her with the sharpest discordance.—*Henry Sydnor Harrison*.

**Exigency.**

*Exigency* (ek-si-jen-si; accent on *ek*) means a pressing necessity.

"The piazza could be carried across the entire front or rear as the *exigencies* of the land may require."

**Exigent.**

*Exigent* (ek-si-jent; accent on *ek*) means urgently requiring, exacting.

"Its necessity, unhappily, seems to be growing more and more *exigent*, but the question of policy is not yet foreclosed."

"Intelligent legislation cannot be hoped for without a broader and deeper examination than has yet been given to the *exigent* new factors of our social problems."

**Exiguous.**

*Exiguous* (eg-sig-u-us; accent on *zig*) means small, slender, diminutive.

But if Paragot had not taken her measure before my eyes at Fontainebleau and made a figured drawing, so to speak, of her heart and soul, showing their *exiguous* dimensions, I might have cast myself beneath the wheels of an omnibus.—*William J. Locke*.

# Queries and Answers

Selected from the Editor's Daily Mail

## Barbarous and Pretentious.

EDITOR CORRECT ENGLISH:

Kindly inform me in the next issue of CORRECT ENGLISH whether the following sentences are correct:

1. "There is much about their religion that is *barbarous*."

2. "He is *pretentious*." A SUBSCRIBER.

Answer:—1. *Barbarous* is correct, if the meaning is that which pertains to the cruelties practiced by those believing in the religion. *Barbarian* is the proper word if the meaning is that which is outside of the pale of Christianity.

2. *Pretentious* is correctly used if the meaning to be conveyed is that the person's manner is marked by pretence or display; as, "He is *pretentious* in his manner."

## Some One Else's; As Best; But Her.

Lakewood, Ohio.

EDITOR CORRECT ENGLISH:

Please explain in the next issue of CORRECT ENGLISH whether the underscored words are used correctly:

1. "Give it to *some one's* else brother."

2. "He said *as best as* he could."

3. "The earth has swallowed all my hopes but *she*," etc. (Is the pronoun *she* used when speaking of the earth?)

Answer:

1. "*Some one else's* brother" is the correct form. THE CORRECT WORD gives the following:

### Anybody Else's.

The phrases *anybody else*, *somebody else*, *nobody else*, etc., have a unitary meaning, as if one word, and properly take a possessive case (with the suffix at the end of the phrase): as, "This is *somebody else's* hat;" "*Nobody else's* children act so."—Century Dictionary.

2. "He said it as well as he could," is correct form, *as best* being rarely employed.

3. "*But her*" is the correct form. *But* used in the sense of *except* is a preposition. *But* is a conjunction when it connects clauses, as, "He went to the city, *but* I stayed at home." (Use *it*.)

## Is or Are.

Seattle, Wash.

EDITOR CORRECT ENGLISH:

Please inform me through next issue of CORRECT ENGLISH whether the following is correct:

"Will you kindly inform me which, if any, of the following *are* correct, and why?"

A SUBSCRIBER.

Answer:—The plural verb *are* is correctly employed, for the reason that the plural noun *sentences* may be construed as implied after *which*; thus, "Will you kindly inform me which *sentences*, if any *sentences*, of the following *sentences* are correct?"

If only one sentence were meant, as, "Will you kindly inform me which *sentence* of the following (two) sentences is correct," then the singular verb would be required.

In brief, it is obvious that the writer of the query wishes to know which *sentences* of the several *sentences* are correct *sentences*.

## Egotism.

Pittsburg, Pa.

EDITOR CORRECT ENGLISH:

Please explain in the next issue of CORRECT ENGLISH the use of the term *egotism*. I think that the word can be used only when one is flattering oneself.

A SUBSCRIBER.

Answer:—*Egotism* means the practice of putting forward and dwelling upon oneself; the habit of talking and writing too much about oneself; hence, an excessive esteem or consideration for one's self, leading one to judge of everything by its relation to one's own interest or importance. Selfishness is only active egotism.

## Exigent.

*Exigent*, *exigente* (eg-zee-hon or shout; accent on last syllable; *n* nasalized) means exacting.

"I am not *exigente*, and I shan't want to drag you about to places you don't want to go."

## PHONOGRAPH TO SAY "LOS ANGELES" PROPERLY.

### Correct Pronunciation Will Be Embalmed in Rolls for School.

Los Angeles, March 14.—Superintendent of Police J. H. Francis in his report to the Board of Education told of the correct Castilian way of pronouncing "Los Angeles," which he secured from Miss Maria de C. E. Lopez, instructor of Spanish. The pronunciation is explained thus:

"LOS-AN-GEL-ES—*o* in *Los* is between *o* in *dose* and *a* in *law*; *s* equals *ss* in *los*; *an* equals *ahn*; *gel* equals *hel*; *es* equals *es* (or *s*). The accent must fall on *an*, for the word Angeles is written with the accent mark over the *a*. When Angeles is a proper name the accent is frequently omitted.

The board adopted the pronunciation of Miss Lopez and voted to purchase 100 phonograph records on the pronunciation of the city's name, to be used in the different grammar and high schools of the city to teach the children how to pronounce it correctly—*Exchange*.

#### Verdi.

*V'erdì* (Vair'-dee).

#### Vessella.

*V'essella* (Ves-sel'-lah).

#### Wagner.

*W'agner* (Vahg'-ner).

#### Waldteufel.

*W'aldteufel* (Vahld'-toi-fell).

#### Balalaika.

*Balalaika* (Bal-lah-lié-kah).

#### Capricietto.

*Capricietto* (Kah-pree'-she-et-oh).

#### Larghetto.

*Larghetto* (Lar-get-oh)

#### Meyerbeer.

*Meyerbeer* (Meyer'-baer).

#### Mozart.

*Mozart* (Moh'-tsart).

#### Rheingold.

*Rheingold* (Rine'-gold).

#### Sicilienne.

*Sicilienne* (See-chee-lee-en).

#### Träume.

*Träume* (Troy'-meh).

## WOMEN AND PARROTS.

By Bernard Shaw.

If we have come to think that the nursery and the kitchen are the natural sphere of a woman, we have done so exactly as English children come to think that a cage is the natural sphere of a parrot: because they have never seen one anywhere else. No doubt there are Philistine parrots who agree with their owners that it is better to be in a cage than out, so long as there is plenty of hempseed and Indian corn there. There may even be idealist parrots who persuade themselves that the mission of a parrot is to minister to the happiness of a private family by whistling and saying Pretty Polly, and that it is the sacrifice of its liberty to this altruistic pursuit that a true parrot finds the supreme satisfaction of its soul. I will not go so far as to affirm that there are theological parrots who are convinced that imprisonment is the will of God because it is unpleasant; but I am confident that there are rationalist parrots who can demonstrate that it would be a cruel kindness to let a parrot out to fall a prey to cats, or at least to forget its accomplishments and coarsen its naturally delicate fibres in an unprotected struggle for existence. Still the only parrot a free-souled person can sympathize with is the one that insists on being let out as the first condition of making itself agreeable. A selfish bird, you may say: one that puts its own gratification before that of the family which is so fond of it—before even the greatest happiness of the greater number: one that, in aping the independent spirit of a man, has unparroted itself and become a creature that has neither the home-loving nature of a bird nor the strength and enterprise of a mastiff. All the same, you respect the parrot in spite of your conclusive reasoning; and if it persists, you will have either to let it out or kill it.—*Friday Literary Review, Chicago Evening Post*.

#### Eggs.

#### Poached Benedict.

*Poached Benedict*—bay-nay-dikt.—Poached and served on toasted muffins with ham and Holland sauce.

# EXCERPT FROM THE MODERN SHORT-STORY. \*

## The Germinal Idea.

To gather story-ideas is one thing; to develop a story from a bare idea is quite another. From among the many ideas that present themselves, one must be chosen. This one may have several manifestations; from it, several different stories might result. One must first test the germinal idea for its possible manifestations and then choose that one which will make the most worthy story. One must ask whether the story might be exclusively of action, of character, or setting; whether it might allow development into a character story, an action story, a setting story; whether it might be a psychological story, a problem story, a story of symbolism. If the germinal idea is a character hint, one should decide what sort of character is to be represented. Could any other sort be suggested by this idea? In what ways would the character be revealed? In what different circumstances might he be placed? Are any of these circumstances essentially dramatic; that is, will they yield a plot? Should the germinal idea be an incident, one should ask a different set of questions. Is this incident the basis of an action story? Is it significant of anything? Is it dramatic? Could it serve as the main incident of a story? Is it perhaps a minor incident of some other story? If so, of what kind of story? What sort of characters would be necessary? Could it be a character story or a story of setting? Thus, whatever the idea, its possible manifestations must be tested before one can conclude what is the one best way of telling the story.

A germinal idea capable of several different story manifestations might, notwithstanding, fail to result in a worthy Short-story. H. G. Wells has said that a Short-story may be "as trivial as a Japanese print of insects seen closely between grass stems or as spacious as the prospect of the plain of Italy from Monte Mottarone." The germinal idea may be trivial. "Yet the Short-story has been raised into literature only in those fortunate times when skill, or the circumstances of the moment, have given its slight fabric a serious purpose, a worthy substance, or consum-

mate art. It can be light, it can be graceful, it can be amusing, it can be airy. But triviality kills it."<sup>1</sup> In other words, one must have for one's story a telling theme,—such a theme as bears closely on some deep-rooted fact of human nature. Without this theme a story might be perfect technically, yet fail to "capture the mind of the reader" or "make his heart really throb with anxiety about the result."<sup>2</sup>

"The peculiar note of the Short-story at its best is the importance of the individual soul, be the surroundings of the humblest, or the most sordid. It is the heroism, the futility, the humor, the pathos, the inherent worth and beauty of life in the narrowest circumstances, that are the themes of the great writers of the Short Story."<sup>3</sup> Even though a story may be possessed of the glamour of the Orient, and interest through its novelty, it must reflect the sadness and the gladness, the hopelessness and optimism of human endeavor, if it would live in the hearts of men. It must not be unimportant.

The Short-story is limited in another way: it must be new and striking, or no one would ever care to read it. The first aim of a magazine article is to instruct; that of the Short-story is to entertain. It may be based on an old theme, but it must be told in a new way. People are easily bored; they do not care to hear the same thing over and over again without variation. "Hackneyed subjects now and then are treated in so original a manner as to bring the whole story above the commonplace level, but that is a performance too unusual for even a genius to dally with often. Editors and public tired long ago of the poor boy whose industry at last brought him the hand of his employer's daughter; the pale-faced, sweet-eyed young thing whose heroism in stamping out the fire enabled her to pay off the mortgage; the recovery of the missing will; the cruel stepmother; answering a prayer which has been overheard; the strange case of mistaken identity; honesty rewarded; a noble revenge; a child's influence; and so on to a long-drawn-out end."<sup>4</sup> A Short-story must make one think. A

<sup>1</sup> Canby, *A Study of the Short-story*, pp. 75-6.

<sup>2</sup> Blaisdell, *Composition-Rhetoric*, p. 268.

<sup>3</sup> E. C. Black, *The Future of the Short-story: International Monthly*, 1:205-216 (p. 214).

\*By Lucy Lillian Nolestien and Waldo Hilary Dunn.  
A. T. Barnes & Co., New York.

hackneyed subject follows the already deep groove in one's brain. It cuts no new track. One's fingers playing the scale of C for the one hundredth time move up the keyboard without the conscious direction of the mind. If, however, one plays the scale of D major for the first time in contrary motion, one thinks. If a story is to make an impression, it must be new and striking; it must stimulate thought.

Because a theme is important and because its development must stimulate thought, there is no reason that it should stir up dispute. Argumentation has no part in a story. It may convince the reason; of itself it will never convince the feeling. Furthermore, as Mr. Pitkin says: "Do not attempt to interpret any matter which society finds problematic to-day. If the human race has not yet found a clear answer to a question of social consequence, it is because the question is entangled and dark, or, at least, two-sided. And whatever is so cannot be presented in such a manner as to produce that *single effect* which is the inalienable charm and right of the Short-story."<sup>1</sup> One might relate a dramatic war incident; one should hesitate, however, to attempt to prove in a Short-story that war should be eliminated. One might tell of the appearance of a mouse on the platform during a woman-suffrage meeting; one should not try to show that woman-suffrage is a good or an evil. One may approach so close that the problem will be raised in the mind of the reader, but one should not enter into the problem itself.

It is but little less dangerous to try to use a trite or disputed theme than it is to try to write about something concerning which one knows nothing. A girl could rarely write a successful

<sup>1</sup> Pitkin, *Short-story Writing*, p. 58.

story of politics, for usually she lacks intimate knowledge. A person who has spent his whole life in Nebraska would rarely write a successful story of an ocean voyage. Unless he had read widely, and perhaps even if he had, he would be almost sure to make absurd blunders which would betray his inexperience. No more ought an Ohioan without experience in the mountains to try to write a story of the Rockies or of Alaska.

<sup>1</sup> J. B. Esenwein, *Writing the Short-Story*, pp. 45-6.

An easterner generally makes his wild west a great deal too wild. If one wishes to write a story whose plot is laid on the Sahara Desert or in Constantinople, he needs to be pretty sure that he knows his region before he begins. College students are living in a unique environment, yet ordinarily, instead of accepting the material at hand and writing of the complications of college life, they prefer to stretch their imaginations across states, if not across the length and breadth of a continent, for the sake of novelty. Kipling wrote of India, Bret Harte, of California, and we all wish to go and do likewise. Kipling, however, knew his India through intimate experience. Bret Harte knew his California. Therein is a difference. If one must write of the unfamiliar, one should read, study his chosen environment until he can live there imaginatively as easily as he can in flesh and blood at home. Then he should make the environment as colorless as possible. He may thus avoid glaring mistakes. The same principle applies to stories written with an historical background. They must be handled carefully, if at all. After all, it is easier to write of one's own country, one's own surroundings, and one's own time.

The reader, however, enjoys novelty—of all sorts; novelty of treatment, novelty of character, novelty of incident, novelty of setting. It is true, of course, that underneath all this strangeness he does wish to behold the sameness of human nature at its root. It is certain that he likes to be able to say at times, "I might have done that," or "I once had an experience something like that." He likes to see his own motives and manners mirrored, just as he boosts his pride a little whenever the name of his forsaken hamlet is mentioned in a city paper. Yet familiarity may at length grow tiresome. We are all interested in what other people are like, what they are doing, what strange adventures they have had. We like to know what other people have done that we have never succeeded in doing, and, at times, we like, as did the Pharisee, to congratulate ourselves that we "are not as other men." Thus the story depicting the life and manners of men and women the like of which we have never known, has a perennial interest. Kipling has said: "Tell them first of those things that thou hast seen and

they have seen together. Thus their knowledge will piece out thy imperfections. Tell them of what thou alone hast seen, then what thou hast heard, and since they be children, tell them of battles and kings, horses, devils, elephants, and angels, but omit not to tell them of love and such like."<sup>1</sup>

After one has found a story which is not trivial, nor hackneyed, nor polemic, but is of genuine interest, one has yet to settle upon one's purpose. To have a purpose in writing a story is not the same as to point a moral. Only when theme and purpose merge so that the one is merely the expression of the other is the resulting story really didactic. For instance, in the story referred to at the opening of this chapter, *The Outcasts of Poker Flat*, if Bret Harte had taken as his purpose to show that the acceptance of chance as a controlling motive is sure to bring disastrous results, he would have made theme and purpose identical: his story would have been didactic. Fortunately, however, he did not do this. His theme and purpose are distinct, and a just balance is kept between them. A story may, indeed, allow several purposes, and as the purpose varies, so also will the story. Does one care simply to give a humorous presentation of life? Does the story lend itself to such treatment? Does one wish to show a contrast or to portray vividly the characteristics of one locality or business? Or, does one have a more serious purpose, to show the nobility of human nature or the baseness to which sin may lead? Of course, purpose may be determined absolutely by the nature of the story itself. If so, the writer might as well accept it, or hunt for a new story-idea.

At this early stage, too, it is wise to determine, at least in a general way, upon the single impression that is to be left upon the reader, and upon the prevailing tone of the story: whether it be of gloom, expectancy, joy; of wildness or calm; of genial warmth and friendliness; of bleakness and misfortune; perhaps of miserliness. I choosing a single impression or tone, it will be necessary to take into account its acceptability to the reader and its adaptability to the themes. In the

<sup>1</sup> Kipling, Preface to *Life's Handicap*. Quoted by J. B. Esenwein, *Studying the Short-story*, p. 148.

matter of acceptability, one must depend on one's good sense and general observation. Nowadays, however, joy is generally preferred to horror, and warmth of tone to coldness. By the control of adaptability is meant that the writer must always be guided by his story. He cannot work free-handed, for the single impression is always determined by and determines the climax.

### Omelets.

#### Aux Fines Herbes.

*Aux fines herbes*—our-feen-zerb.—Eggs prepared with fine herbs.

#### En règle.

*En règle* (on reg'l, *n* nasalized) means according to rule; as, such a procedure would not be *en règle*.

#### En route.

*En route* (on root, *n* nasalized: *oo* in *root*, as *o* in *room*) means on the way.

"The ship was *en route* to Duluth when the accident occurred."

#### Ensconce.

*Ensconce* (en-skons; accent on *skons*) means to fix snugly, to settle comfortably; as, *ensconced* in a great arm chair.

#### Ethic.

*Ethic* (adj.) same as ethical.

#### Ethical.

*Ethical* (adjective) means relating to morality or the principles of morality; pertaining to right and wrong in the abstract or in conduct; pertaining or relating to *ethics*.

"Some day, in due process of *ethical* evolution, it may be possible to close the moral gap between public and private business."

#### Ethics.

*Ethics* (accent on *eth*) means the science of right conduct; the whole of the moral sciences; rules of practice in regard to a single class of human actions and duties, as, the *ethics* of the medical profession.

#### Au Beurre Noir.

*Au beurre noir*—o-ber-nwar (*o* as in *old*; *e* in *her* like *e* in *her*; nwar).—Eggs fried in black butter.

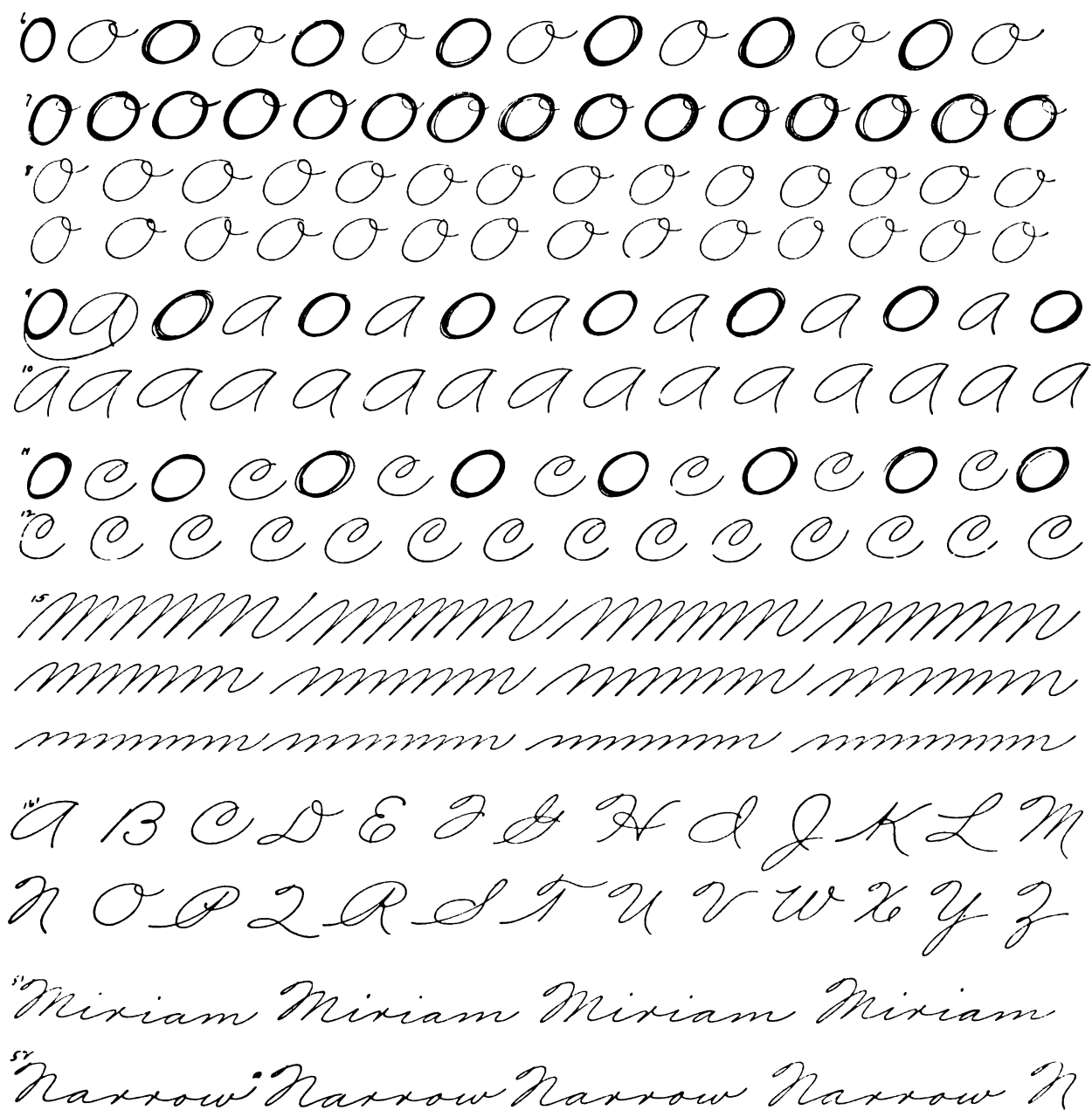
#### Trovatore.

*Trovatore* (Troh-vah-toh'-reh).

# Course of Instruction in Muscular Movement Penmanship, Prepared by the American Penman Magazine

## Review Exercise.

Review the instructions in lessons I to V inclusive, and use the following models in acquiring correct position, muscular relaxation, and penholding.



<sup>60</sup> L

<sup>61</sup> Laura Laura Laura Laura Laura

<sup>62</sup> Luminous Luminous Luminous Lu

<sup>63</sup> M M M M M 70 70 70 70 70 70 70 70

<sup>64</sup> H H H H H H H H H H H H H H H H

<sup>65</sup> Horror Horror Horror Horror Hor

<sup>66</sup> Q Q Q Q Q Q Q Q Q Q Q Q Q Q Q

<sup>67</sup> 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

<sup>68</sup> Quaint Quaint Quaint Quaint Quai

A smile is better than forty frowns

Bot of Berry Bros 400 Burlap Bags B.

Curve third and fourth fingers back C

Drop motion is used after b v w x and o

Endurance, Ability, Reliability, Action

Form and movement go hand in hand I

Give us this day our daily work. Give us

Heavy down lines indicate weak movement.

Ink pens and paper should be good quality

Join letters with fast under motion J

# Business English for the Busy Man

Invoice Dept., Superintendent, Factory Clerk.

Maywood, Ill.

EDITOR CORRECT ENGLISH:

Kindly inform me whether it is correct to capitalize in the body of a letter such words as Invoice Department, Purchasing Department, Superintendent, Manager, Factory Clerk, etc.? I notice that the Saturday Evening Post, The Daily News, and some other well-known magazines and newspapers do not capitalize these words. Which is preferred in writing an ordinary business letter?

A SUBSCRIBER.

Answer:—"Invoice Department" and "Purchasing Department" when referred to in such constructions as "Our invoice department" and "Our purchasing department" are not capitalized.

The capitalization of *Superintendent*, *Manager*, *Factory Clerk*, falls under the following rules:

1. When used as titles, they are capitalized.
2. When used merely in an explanatory way they are not capitalized.

The following excerpt from CORRECT BUSINESS LETTER-WRITING AND BUSINESS ENGLISH will exemplify the foregoing:

*President*, *Secretary*, *Treasurer*, etc., should be capitalized when used specifically as a title or in connection with a proper name; when used merely as an explanatory element, these words should not be capitalized; thus: Honorary President Meighon, etc., John Blank, President of the Luther Paper Company; John Blank, the president of the Luther Paper Company; Mr. Charles Smith, the president of the R. I. Trust Company. In such constructions as, "The Treasurer submitted the following report", "The President then arose and addressed the members," it is correct to capitalize the word in question, because it is used, for the time being, in place of the name itself. The present tendency, however, is to use capitals sparingly, and in consequence, the small letter in the last two constructions would be permissible."

Punctuation.

Turlock, Cal.

EDITOR CORRECT ENGLISH:

Kindly inform me how to punctuate the following:

"All demand notes unsecured over two years old must be paid or renewed." Also should an apostrophe be used in the word *years*?

A SUBSCRIBER.

Answer:—Your sentence requires no punctuation, although very close punctuation would permit the use of a comma after *old*. Years does not require the apostrophe, possession not being indicated by *old*, which is an *adjective*.

The sentence, however, is awkward and should be reconstructed. *Over* is improperly used here in the sense of *more than*. Thus, "All demand notes that are unsecured and that are more than two years old," etc. The following from THE CORRECT WORD: HOW TO USE IT will explain the use of *Over* and *More Than*.

Instead of "He has written *over* fifty letters," "He has written *more than* fifty letters," is suggested by some authorities as preferable; again, other writers do not make this distinction.

Lives or Live.

EDITOR CORRECT ENGLISH: Chicago, Ill.

Kindly inform me through the next issue of CORRECT ENGLISH whether the singular or the plural verb is used in the following sentence:

"In the small towns of 15,000 inhabitants and less *live* (or *lives*) the great mass of Americans who rear, educate, and entertain their families under the shelter of their own roof." Does the verb agree with *mass* or *Americans*?

A SUBSCRIBER.

Answer:—Use the plural verb *live*, its subject being the noun *mass*, which should be construed as plural. *Mass* in this sentence is used in the sense of the word majority; and the rule that governs *majority* is, that when it is modified by the adjective *great*, it becomes a plural noun, and hence requires a plural verb."

In brief, the subject is plural, and, in consequence, the verb should be plural.

**Data Are or Data Is.**

Honolulu, T. H.

EDITOR CORRECT ENGLISH:

Kindly inform me through the next issue of CORRECT ENGLISH whether the following sentences are correct:

1. In accordance with your instructions, the following *data are* given.

2. These *data are* submitted in accordance with Article 278.

I enjoy reading your periodical.

A SUBSCRIBER.

Answer:—"Data *are*" is the correct form, *data* being a plural noun.

I thank you for your appreciation.

**Boughten and Bought.**

Arkansas City, Kans.

EDITOR CORRECT ENGLISH:

Please inform me through CORRECT ENGLISH whether the following sentence is correct:

"It is a *boughten* hat."

Can *boughten* be used in the sense of not home-made?

A SUBSCRIBER.

Answer:—*Bought* is the correct form, *boughten* being colloquial and loosely employed.

**Business Letters.**

Goshen, Indiana.

EDITOR CORRECT ENGLISH:

Please give through the next issue of CORRECT ENGLISH a few brief, simple, correct Business Letters which may be used as models by fifth grade pupils.

A TEACHER AND SUBSCRIBER.

Answer: The following are a few brief letters, which may be of help to you:

1.

Chicago, Ill., March 1, 1914.

Haywood Book Co.,

Toledo, Ohio.

Gentlemen:—

We are at a loss to understand why we do not receive response to our letter to you of March 2, regarding your unpaid draft of \$25, and we ask that you promptly forward remittance covering this amount. On March 1, your past due indebtedness was \$45, and we now request your check for this amount. We are endorsing our

records to show that your remittance will surely be in our hands by not later than March 16, and we hope that we shall not be further disappointed.

Very truly yours,

JOHN B. BROWN,  
Mgr. Credit Dept.

2.

New York, March 2, 1914.

Messrs. Gray and Brown,

Chicago, Ill.

Gentlemen:

Your advertising account amounting to \$33.85 appears on our books as unpaid, and we seem to have received no reply to our letter of recent date, enclosing a statement covering this charge.

Is there anything about the account which is unsatisfactory or which you consider not quite right? If so, we should be pleased to receive an expression from you, stating your complaint in order that we might investigate at once and have the account settled.

Thanking you for your immediate attention to this matter, we remain

Very truly yours,

JOHN SMITH,  
Auditor and Controller.

3.

Columbus, Ohio, March 3, 1914.

Thompson Publishing Co.,

Chicago, Ill.

Gentlemen:

On February 11, we ordered your Magazine for one year to be sent to Miss Mary Smith, Covington, Ky., and we have just received a complaint from her dated March 17, saying she had not received a copy of the Magazine. We shall very much appreciate it if you will take the matter up and see that the Magazine reaches her promptly and regularly.

Yours truly,

SMITH &amp; Co., Agents.

By E. A. Bell.

**That.**

For special uses of the pronound *that* see *Relative Pronouns*.

# Practical Lessons in Speech

By A. CHESTER TUCKER

## CHAPTER II.

### Lesson 4.

Read "Impediments of Speech in Children: How to Overcome Them," by A. Chester Tucker, forthcoming in Education Magazine.

*Stammering.* Its causes may be several, nervousness in the subject most always being contributory to it. Causes arising from physical deformity of the larynx regions are the most difficult cases to overcome.

The subject must seek to gain a conscious control over the muscles of vocalization and to stifle every impulse at abrupt speech he may have; he should not speak until his words are clearly shaped in his mind. The physical vice of which the stutterer is *always* guilty is that of *contracting the muscles of his vocal organs*; the power to relax them must become a power with him. The ability to let go of his consonants is his especial stumbling-block, since he has not the control necessary for relaxing and tightening the vocal areas at will. The vowel sound requires a particularly open condition of vocal orifices, drill in open tones should be his fundamental exercise.

EXERCISE 1. Pronounce with open sustained voice, the simple vowel sounds: â-â-a, e-e-e, i-i-i, o-o-o, u-u-u. Suspend the sound, keeping a good breath support, as long as possible. Vocalize the vowels singly and together as a group with a single expulsion of breath.

EXERCISE 2. Group these phantom consonants (Refer page —, Part II), with the vowels as follows: b-a-a-a; p-a-a-a; g-a-a-a; b-e-e-e; m-e-e-e; p-e-e-e; etc. Intone the sounds rapidly, sing them in a monotone.

The nervous stutterer utters the most common-place words with the same spontaneity of feeling that he utters an ejaculation. The sincerity of his thought is so great in his mind at times, that a congestion of the motor impulses of speech takes place. When the tendency at speech hesitation occurs—in confirmed cases it

amounts to a complete paralysis, momentarily, of the speech functions—a change of mind focus from what he has in contemplation of saying to something wholly different, is necessary. The following suggestions are psychologically good, as a means to secure vocal control:

EXERCISE 3. The moment that the child hesitates in his speech let him cease trying and before starting again look about him from where he stands and enumerate on his fingers ten different objects that he can see. Other exercises may be conceived that have the purpose in view of changing the child's attention for a moment from his speech functions to something different. Such an exercise may come to be executed unconsciously by the child, proving effective as an arrester of his undisciplined speech impulses.

EXERCISE 4. The sufferer from speech impediments should learn to acquire *absolute relaxation* of the tongue. The mouth is held loosely open, and the tongue, if relaxed, will lie evenly in its place in the lower jaw, tip against the walls of the lower teeth. A nerveless condition of the tongue is sought; to accomplish the feat perfectly will call for the exercise of will and prove not an easy task.

### Lesson 5.

*Lisping.* A student may not be guilty of stammering and still have imperfect control over his speech areas in a habit equally bad. An improper control of the tongue is responsible for lisping.

EXERCISE 1. Pronounce *huss-s-s*, *muss-s-s*, *fuss-s-s*, prolonging the *s* sounds. *Do not let the tongue touch the upper front teeth.*

EXERCISE 2. Pronounce *thass-s-s*, *thess-s-s*, *thiss-s-s*, *thoss-s-s*, *thuss-s-s*. A distant flop of the tongue is made downward in letting go the *th* sound and following with the sibilant sound. The pronunciation is not *thath*, *thelh*, etc.

EXERCISE 3. Pronounce *spappa*, *speppe*, *spippi*.

*spoppo, spuppu, spassa, spespe, spispi, spospo, spuspu, stasta, steste, stisti, stosto, stustu.*

Like many bad habits, lisping must be overcome by persistent effort and exercise in pronouncing properly what is difficult at first to do. Repeat these exercises frequently, until they can be repeated with facility and without the slightest suggestion of a *th* sound for a sibilant.

*Mouthing, Drawling, and Twang*, in speech are due to slothful habits in the shaping of the exterior speech functions,—tongue, mouth and lips.

The elision of vowel values is usually responsible for the habit of *mouthing* one's syllables. Exercises 1, 2, and 3, under lesson —, chapter — will help the student to give the proper sound values to his vowels.

Too prolonged utterance of vowel sounds, on the other hand, characterizes the *drawl*. The student should seek a more staccato form of speech.

EXERCISE 4. Pronounce the following connectedly, in a careful, articulate manner, but not too slowly: *patta, pappu, pette, peppe, pitti, pip-pi, potto, poppo, puttu, puppu.*

The *twang* in one's speech is the result of faulty placement (see lesson —, chapter IV), and concerns itself chiefly with the production of nasal consonant sounds. To overcome this evil the voice should be placed well forward on the roof of the mouth and not be diffused and smothered in the nasal regions. Practise particularly the pronunciation of words ending in *-ing*.

### Lesson 6.

#### Pauses, Rapidity of Speech.

EXERCISE 1. Read the 23d Psalm, timing oneself. How long has it taken? It can be read in twenty seconds to one minute. The theme is devotional, exalted, and should be read deliberately to be expressive. Any rate less than one minute is too rapid.

The speed of one's reading is dependent partly upon the rate of utterance of each syllable, and greatly upon the length of time we give to the pauses. Natural speech is logical and harmonious, as regards the grouping of words and insertion of pauses for the securing of emphasis and turns of expression. To secure the same de-

gree of niceness in words that are read, requires a large measure of practice in the art.

EXERCISE 2. Notice in reading the 23d Psalm again, how the pauses are distributed. If the psalm were our own thought-out words, the chances are that the pauses and grouping of words would have been done very differently. Paraphrase the psalm *ex tempore* in one's own words. It has taken considerably longer to say it, consequent upon a more harmonious grouping of words and use of pauses, besides securing new turns in the inflection of the words, different emphasis, and making the piece generally a more flesh and blood incarnation to David's God.

There are many pieces in the Bible and elsewhere for that matter, which have latent meanings and turns of feeling never dreamed to exist when read aloud in the usual inexpressive way for which many readers are responsible.

The purpose of pauses is (1) to express emotion, (2) to modify sense. Pauses are of various lengths, according to the coordination of the thoughts which they separate. The gradation of pauses are represented by the following signs, from the longest within the sentence to the shortest, thus: ||| ||, ||, |, ·. *Punctuation* refers only to grammatical pauses or to the intelligence of the eye, while the pauses of which we speak, called *rhetorical* pauses, appeal to sense and emotion. To some extent, rhetorical pauses coincide with grammatical pauses in pointing identical relations, although this is not always true, and the purpose of the one is not that of the other.

Pauses of the same value are of different length, according to the relative *movement* or *tempo* of the piece. *Rate* or *movement* varies, of course, according to the character of the read and spoken subject.

EXERCISE 3. Mark out the rhetorical pauses in the first eight lines of Byron's "Dream of Darkness." Also, mark the rhetorical pauses occurring in the first ten lines of Byron's "Mazeppa."

The pauses in one selection are as numerous as in the other, but the movement of the compositions differ, and though both selections are of an approximate length, it will take less time to read expressively the latter.

# “WORDS: WORDS: WORDS”—Hamlet

By MYRTLE MIDDLETON POWELL.

The man who would be a surgeon must make a careful study of the human anatomy. The surveyor must know mathematics. An architect should have a comprehensive knowledge of the history of house-building; and, similarly, the man who writes should know how to build words. Not merely how to use words, mind you, but how to *build* them, which is a very different matter. The science which treats of the structure, composition and history of words is called “etymology”; and it is not only a very beautiful and interesting study and worthy of being pursued for its own sake; but for the man or woman who aspires to make literature a profession a large knowledge of the etymology of words is one of the first requisites to success.

When I say literature I think first, naturally, of *English* literature; and when I use the term “etymology” I am considering only *English* etymology which treats of the derivation of *English* words. The earliest form of English is Anglo-Saxon; and the English vocabulary is composed, principally, of words of Anglo-Saxon and of Latin or French-Latin origin. And it is for this reason that a little Latin instead of being a dangerous thing is a much-to-be desired accomplishment, and one which will often help the word-builder to know the meaning of a word which he may never have seen before in print. He probably knows some related forms of the given word—some cousin, or aunt, or grandparent, and is thus able to follow his word up through the written records of past years. For the origin of most words in modern languages is as easily to be determined as that of a member of any family which has a recorded history. Thus in analyzing, systematically, the structure and organization of derivative words the word-builder inevitably perceives its relation with the root, and, in fact, *makes* its primary meaning by the very process of analyzing the word into its primitive and its modifying prefix or suffix.

As an example, in the word “education” we find *Ducere* for a root-word; and from this the radical “duc-” from which we formulate the following equation: Education=e+duc+ate+ion.

“E” is a Latin prefix meaning out or from; “-ate” and “-ion” are noun suffixes meaning state, act, or condition. Hence we have from the literal meaning of “education” to draw out or to lead forth. Again take the word “audible” and we have for a root-word the Latin *audiere*, meaning to hear. From this root-word we have the radical “audi-”, and, adding the suffix “-ble” meaning “that may be,” we have for audible the literal meaning “that may be heard.” Other examples are:

LEGAL=leg+al. “Leg-” radical from root-word *lex, legis*, “a law or rule.” “-Al”, suffix meaning “relating to”; hence legal, “relating to law; lawful.”

NORMAL=norm+al, “according to rule.” Radical: “norm-”, from root-word *norma*, “a rule.”

QUADRUPED=Quadru+ped, “a four-footed animal.” Radical: *ped-*, from *pes, pedi* “a foot.” (*Quadru* from *Quatuor*, “four.”)

RUPTURE=rupt+ure, “the act of breaking with another.” Radical: *rupt* from root-word “*rumper*”, to break.

TEMPORAL=tempor+al, “relating to time”; hence “not everlasting.” Radical: *tempor-*, from root-word, *tempus, temporis*, “time.”

DOCILE=doc+ile, “that may be taught.” Radical: *doc-* from root-word *docere*, “to teach.”

Knowing the Latin root-word is also an invaluable aid in spelling words of Latin origin. Thus such words as annual, agile, alienate, corporal, inimical, animalcule, artisan, perennial, audit, corps, credulous, dignity, dominant, fluid, and hundreds of others of unmistakable Latin origin, while they may give pause to many a good speller on account of their irregular form will present no difficulties to the student with even an elementary knowledge of Latin; for he will at once perceive the relation between the Latin root-word and its English derivative and will with this knowledge before him, be able to spell correctly any number of words which he probably may never have seen in print.

# Daily Drills in the Use of Correct English for the New Subscribers and Reminders for the Old.

## The Pronoun.

PRONOUNS are divided into five classes.

The PERSONAL pronoun is used in place of the name of the person or thing that it represents; thus: *I, you, he, she, it, we, they*.

The INTERROGATIVE pronoun is one that is used to ask a question; thus: *who, whose, whom, which, what*.

The RELATIVE pronoun relates to an antecedent; thus: *who, which, whose, whom, that, what*.

The DEMONSTRATIVE pronoun is one that is used to point out some particular thing; thus: *this, that, these, those*.

The INDEFINITE pronoun is one that does not denote a particular person or thing; thus: *one, none, some, any, aught, naught, either, neither, both, several, all*, with various compounds; as, *everybody, somebody, anybody, each one, any one, some one*, etc.

## Number of Pronouns.

PERSONAL pronouns are both singular and plural; thus: singular, *I, my, mine, me*; plural, *we, our, ours, us*; singular, *he, his, him, she, her, hers, it, its*; plural, *they, their, or theirs, them*.

INTERROGATIVE pronouns have the same form for both the singular and the plural.

RELATIVE pronouns have the same form for both the singular and the plural.

The DEMONSTRATIVE pronouns *this* and *that* are singular; *these* and *those* are plural.

The INDEFINITE pronoun *one* with its compounds is singular; *none* is singular or plural, according to the context; thus: "*Is there a letter for me?*" "*There is none;*" "*Are there any letters?*" "*There are none.*"

In such constructions as, "*None of the children were present,*" *none* is construed as plural.

*Any* is singular or plural, according to the meaning to be conveyed; thus: "*Is there any mail?*" "*There is none.*" "*Are there any letters?*" "*There are none.*"

*Aught, naught, either, neither, other*, are always singular; *both, many, several*, are always plural.

## Case of Pronouns.

The pronoun has three cases: NOMINATIVE, OBJECTIVE and POSSESSIVE.

A pronoun is in the NOMINATIVE case when it is used as a subject or as a predicate complement; as, "*It is he.*"

*It* is in the nominative case, because it is used as the subject; *it* is the subject because something is affirmed of it; *he* is in the nominative case, because it is the predicate complement; *he* is the predicate complement because it completes the meaning of the verb (*is*) and refers to or denotes the same person as the subject (*it*).

Rule.—The noun or pronoun after the verb relating to or denoting the same person or thing as the subject is in the same case.

A pronoun is in the OBJECTIVE case (a) when it receives the action of the verb; (b) when it is the object of a preposition; and (c) when it is the complement of an infinitive; as (a) "*I like him;*" (b) "*I wrote to her;*" and (c) "*I supposed it to be him.*"

(a) *Him* is in the objective case, because it receives the action of the verb *like*; (b) *her* is in the objective case, because it is the object of the preposition *to* (the noun or the pronoun that follows a preposition is called its object, and is always in the objective case); (c) *him* is in the objective case, because it completes the meaning of the infinitive verb *to be*.

An infinitive verb is one that expresses action or state without affirming something of its subject, which is always in the objective case.

## The Personal Pronoun.

A personal pronoun is used in place of the name of the person or thing that it represents.

Personal pronouns are divided into two classes: Simple personal pronouns and compound personal pronouns.

## The Simple Personal Pronoun.

### DECLENSION.

Declension is the change undergone by pronouns to express their different relations of person, number, gender, and case.

*First Person.*

Singular Number	Plural Number.
Case. Nominative I	We
Possessive my, mine	our, ours
Objective me	us,

Note.—The personal pronoun of the first and the second person may be regarded as of the common gender, unless otherwise determined by the context.

*Second Person.*

Singular Number.	Plural Number.
Case. Nominative thou	ye, you
Possessive thy, thine	your, yours
Objective thee	ye, you

*Third Person.*

Mas. Gender.	Fem. Gender.
Singular No.	Singular No.
Case. Nominative he	she
Possessive his	her, hers
Objective him	her

Neu. Gender.

Singular No.

it

its

it

Plural No.	Plural No.
Case. Nominative they	they
Possessive their,	their, theirs
theirs	them
Objective them	

Plural No.

they

their, theirs

them

**Personal Pronouns.**

The italicized words in the following are Personal Pronouns:

**Reasons.**

Why do *I* sing?

One blissful summer day,

Love chanced *my* way,

And touched *my* silent lips with downy wing,

And so *I* sing.

Why do *I* smile?

Because one night *his* eyes,

Tender and grave and wise,

Looked long in mine with loving wile,

And so *I* smile.

Why do *I* sigh?

Because *my* day is o'er;

For *me* no more, no more

At morn or noon or night Love passes by,

And so *I* sigh.

'Tis thus life passes by;

A song, a smile, a sigh,

*We* sing, *we* smile, a little while,

Then for long years, long years, *we* vainly sigh,

And so life passes by.

*Eliza Calvert Hall.*

When two or more personal pronouns in the singular number are connected by *and*, the second person precedes the first and the third, and the third person precedes the first; when the pronouns are used together in the plural number, the first person precedes the second and the third, and the second person precedes the third.

**Singular Number.**

*You* and *I* are going.

*You* and *he* are going.

*You* and *he* and *I* are going.

*He* and *I* are going.

*You* and *your* sister are both in the wrong.

*He* and *his* brother are in the office.

**Plural Number.**

*We* and *you* are going.

*We* and *they* are going.

*We* and *you* and *they* are going.

*You* and *they* are going.

*We* and *you* do not agree.

*We* and *they* formerly lived in the same city.

*You* and *they* have been invited.

(b) In the conclusion of social letters, the same rules should be observed; thus:

**Correct.**

Hoping to have the pleasure of seeing *you* and *your* sister on Monday, I am, etc.

**Incorrect.**

Hoping to have the pleasure of seeing *your* sister and *you* on Monday, I am, etc.

NOTE.—In the case of personal pronouns connected by *or* or *nor*, some grammarians regard these pronouns as interchangeable in position; others, as being governed by special rules; but no distinction need be made in the case of pro-

nouns connected by "or" from that of pronouns connected by "and." (For construction of the verb following a compound subject connected by *or* or *nor*, see *Concord of Subject and Verb*.)

#### THE COMPOUND PERSONAL PRONOUN.

The compound personal pronouns are *myself*, *yourself*, *himself*, *ourselves*, *yourselves*, *themselves*.

Rule.—Use *myself*, *yourself*, *himself*, *ourselves*, *yourselves*, *themselves*, only in a reflexive or an emphatic sense.

NOTE.—In its reflexive use, the pronoun *reflects* upon or turns back to the speaker the person spoken to, or the person spoken of. In its emphatic use it calls especial attention to the speaker, the person spoken to, or the person spoken of.

#### Drill 4.

(Thursday.)

##### REFLEXIVE USE.

I hurt *myself*. (*I, myself*.)  
 You hurt *yourself*. (*You, yourself*.)  
 He hurt *himself*. (*He, himself*.)  
 We hurt *ourselves*. (*We, ourselves*.)  
 You hurt *yourselves*. (*You, yourselves*.)

##### EMPHATIC USE.

I *myself* said so. (*I, myself*.)  
 You *yourself* said so. (*You, yourself*.)  
 He *himself* said so. (*He, himself*.)  
 We *ourselves* said so. (*We, ourselves*.)  
 You *yourselves* said so. (*You, yourselves*.)  
 They *themselves* said so. (*They, themselves*.)

##### INCORRECT USES.

This is for *myself*. (Pronoun *myself* does not *turn back* to the speaker.)

This is for *yourself*. (Pronoun does not *turn back* to the person spoken to.)

This is for *ourselves*. (Pronoun does not *turn back* to the speakers.)

With love to your mother and *yourself*, I am, etc. (Pronoun does not *turn back* to the person spoken to.)

##### FURTHER CORRECT USES.

I have no one to blame but *myself*. (*I, myself*.)

You have no one to blame but *yourself*. (*You, yourself*.)

He has no one to blame but *himself*. (*He, himself*.)

We have no one to blame but *ourselves*. (*We ourselves*.)

They have no one to blame but *themselves*. (*They, themselves*.)

I bought this hat for *myself*. (*I, myself*.)

Did you buy this hat for *yourself*? (*You, yourself*.)

He bought this hat for *himself*. (*He, himself*.)

#### What With.

Minneapolis, Minn.

EDITOR CORRECT ENGLISH:

Please inform me through the next issue of CORRECT ENGLISH whether the following sentence is correct:

"What of sickness and business he was driven almost mad?" Is *what* used as an adverb in this sentence?

A SUBSCRIBER.

Answer:—Yes; but the phrase *what with* is required.

#### England's Best Books.

It's interesting to see that they are talking about the "twelve best books" in England just as they are in this country, but one of the most interesting phases of the whole affair is that out of the twelve volumes which James Milne selects as being the most notable in the last year, four are having a considerable vogue here. These are Theodore Roosevelt's "Autobiography," Winston Churchill's "The Inside of the Cup," E. T. Cook's "The Life of Florence Nightingale" and Rabindranath Tagore's "Gitanjali." Mr. Milne has a second list which he says may be regarded as an alternative one, in which are included "The Life of Edward Bulwer, First Lord Lytton," by his grandson, and John Masefield's "The Daffodil Fields."—*Friday Literary Review of the Chicago Evening Post*.

#### To, Superfluous Use of.

*To* is superfluous in such sentences as, "Where are you going *to*?"

Only transitive verbs have *voice*. Intransitive verbs, however, are said to be in the *passive voice* when a preposition can be incorporated with the verb as in the sentence, "He was laughed *at* by James," "at" being regarded, for the time being, as a part of the verb.

# Appreciations From Home and Abroad.

**From Fra Elbert Hubbard.**

Correct English Publishing Co.,

Evanston, Ill.

Dear Friends:

CORRECT ENGLISH is one of the Magazines on which I have always pinned my explicit faith. I should like mightily to receive it right along.

Yours very truly,

ELBERT HUBBARD.

**From Daniel Frohman.**

EDITOR CORRECT ENGLISH:

I enclose my check for the renewal of my subscription. Your work shows great erudition.

With best wishes,

DANIEL FROHMAN.

**From W. Wallace Attwood, London.**

Correct English Publishing Co.,

Evanston, Ill.

Gentlemen:

I have learned of your monthly publication CORRECT ENGLISH, as well as some of your textbooks through my friend Dr. Henry Chellew. He has lately returned from a lecturing tour through the States and in this way came in touch with Mrs. Josephine Turck Baker. He has handed on to me some of your literature and I am interested most deeply in it.

You are probably aware that over here the British Business Man is rapidly waking up to the fact that he must look to the development of his staff if he wishes the greatest efficiency within the ranks. I am helping this movement at the large London Stores, and English takes an important place in the curriculum which it is my privilege to teach. I will tell you later in greater detail just what I am doing here.

In the meantime, will you please give me all particulars with reference to your Correspondence Course and publications as advertised in your November issue? I am certain something could be done here in London.

I await your reply with much interest.

Yours very faithfully,

W. WALLACE ATTWOOD.

**LIBRARIANS, TEACHERS, WRITERS,  
BUSINESS MEN, STENOGRAPHERS,  
CLUB-WOMEN PRAISE COR-  
RECT ENGLISH.**

Philadelphia, Pa.

EDITOR CORRECT ENGLISH:

As a teacher I am delighted to receive your magazine every month. It is a great help in my

I like it very much, and believe a teacher cannot fail to get good results from the book.

A. M. SANTEE,

*Superintendent Public Schools.*

The text is an excellent one—original and practical.

J. G. CRABBE,

*Superintendent Public Schools.*

Kansas City, Mo.

JOSEPHINE TURCK BAKER,

Director Correct English Correspondence School.

My dear Mrs. Baker: I inclose lessons 11 and 12, and I sincerely hope that these lessons will show improvement on my part.

I am really surprised at your patience. You certainly aim to familiarize your students thoroughly with this beautiful language, and I assure you that my appreciation is equal to your patience with me. I am also gratified with the expression of my employer of the progress that he notes in my work from week to week. This certainly helps me a great deal and gives me new courage in the study of the language.

Awaiting with interest the corrected lessons,  
I am

Very respectfully yours,

PAUL HEUSSER.

Little Rock, Ark., August 13, 1910.

I receive some very instructive lessons through your valuable magazine and can highly recommend it to anyone wishing to increase his or her knowledge of correct English.

J. S. HOGAN, P. O. Box 274.

San Francisco, Cal.

JOSEPHINE TURCK BAKER,

Director Correct English Correspondence  
School.

My dear Mrs. Baker: I enjoy my work very much, as I look upon it as a means to the end of accurate writing and speaking. I hope to devote more of my time to it in the next two months.

Cordially yours,

G. F. SENNAN.

Cambridge, Mass.

JOSEPHINE TURCK BAKER,

Director Correct English Correspondence  
School.

My dear Mrs. Baker: It is more than a year since I began your course. I assure you that I have found in it pleasure that will last me through life. Probably the most important thing you have taught me, is, in reading, to observe.

Very sincerely yours,

ALBERT LEITH.

Easton, Pa.

I was surprised that a doubt should exist in your mind as to whether I desired to continue the work or not; for one beginning your comprehensive course finds himself quite unable to stop. Not until I began my English studies in your school did I feel satisfied that I was progressing along the proper lines. I shall gladly recommend it to any wishing to acquire a thorough understanding of our language.

CHARLES Z.

22 Centre Square,

Snyder, Texas.

EDITOR CORRECT ENGLISH:

I am very much pleased with the magazine, and am doing what I can to secure subscriptions. I think it is the best magazine published for the study of English, and I cannot find words adequate to express my appreciation of CORRECT ENGLISH and its author.

I knew but little of English when I began reading your magazine. I have not "learned it all," but I have learned a *few* things. Last summer, in a summer normal of more than a hundred teachers, I was the only one that graded

100 per cent on grammar and composition. I owe it all to CORRECT ENGLISH.

J. C. SAMUELS,

Admirer of CORRECT ENGLISH.

Sandusky, Ohio.

EDITOR CORRECT ENGLISH:

I regret that I am unable to send you any more names than I have already furnished. Every teacher in the United States ought to subscribe for CORRECT ENGLISH, as well as *millions of others*.

I regard your magazine as the most useful of all the magazines published in this country, and as I take twenty monthly, weekly (including Harper's and Collier's) and daily publications, I am in a position to speak advisedly. I wish I could do something to promote the cause of CORRECT ENGLISH. How would it do to get some friend in every city of 20,000 people to go through their directories and check off such names as they know, and send you? I should gladly do it here. Mr. W. H. Robson, Indianapolis, Ind. (Trade Journal) would perform the same service there, and no doubt others whom you may know in other cities would do this—no charges either—for the good of the cause. I can not praise your magazine too highly.

C. B. LOCKWOOD.

New York City.

EDITOR CORRECT ENGLISH:

You, more than any other person, have helped me in my effort to study and to teach English. I have endeavored to show in a small way my appreciation of your work, by having sent subscriptions to your valuable magazine from Kentucky, Tennessee and Georgia. •

The department in CORRECT ENGLISH given to business letters is a *godsend* to me, as I am placed in a position calling for the oral translation of business letters and have had no training whatever for this line of correspondence.

A STENOGRAPHER.

Chicago, Ill.

EDITOR CORRECT ENGLISH:

I am highly pleased with CORRECT ENGLISH and feel that I would give up all other magazines before I would this wonderful teacher.

Long life to its present editor.

A CLUB WOMAN.

# Correct English

## How to Use It

Edited by JOSEPHINE TURCK BAKER

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"The World Does Not Require So Much to Be Informed As to Be Reminded"

## Pronunciation of Words in Every-day Use

From Ten Thousand Words: How To Pronounce Them

<b>abandon, v.</b>	a*-ban'do*n	<b>abut, v.</b>	a*-but'
<b>abba, n.</b>	ab'ä* (father)	<b>acacia, n.</b>	a*-kä'-shü*
Standard gives this pronunciation; International and Webster give ab'bä.		Standard gives a second pronunciation a*-kä'sia*	
<b>abbé, n.</b>	abä' (an abbot)	<b>academial, a.</b>	ak-a*-dē'mi-al
<b>abbess, n.</b>	ab'es (a female superior of a seminary)	<b>academic, a. and n.</b>	ak-a*-dem'ik
<b>abbot, .:)</b>	ab'ot*	<b>academician, n.</b>	a*-kad-e*-mish'a*n
<b>abdomen, n.</b>	ab-dō'men	<b>accent, n.</b>	ak'sent
Century gives a second pronunciation, ab'dōt-men		<b>accent, v.</b>	ak-sent'
<b>aberrancy, n.</b>	ab-er'a*n-si. A deviation	Accented is accented on the same syllable,	
<b>abject, a. and n.</b>	ab'jekt	<b>access, n.</b>	ak'ses
<b>abjectly, adv.</b>	ab'jekt-li	Standard agrees with Century; International and Webster give this pronunciation a second place, and ak-ses' a first place.	
<b>abjure, v.</b>	ab-jūr'	<b>accessory, n.</b>	ak-ses'o*-ri*
Standard agrees with Century; International and Webster gives ab-jūr'		Century gives a second pronunciation, ak'se-sōt-ri	
<b>abrasion, n.</b>	ab-rä'zho*n	<b>acclimate, v.</b>	a-klí'mät
<b>absentee, n.</b>	ab-sent-tē'	Acclimated is accented on the same syllable.	
<b>absent, a. and n.</b>	ab'sent	<b>acclimatize, v.</b>	a-klí'mä-tíz
<b>absent, v.</b>	ab-sent'	<b>accompaniment, n.</b>	a*-kum'pa*-ni-me*nt
<b>absinthe, a.</b>	ab'sinth	<b>accompanist, n.</b>	a*-kum'pa*-nist
<b>absolute, a.</b>	ab'so*-lüt	<b>accompany, v.</b>	a*-kum'pa*-ni
<b>absolutely, adv.</b>	ab'so*-lüt-li	<b>accountant, n.</b>	a*-koun'ta*nt
<b>absolutory, a.</b>	ab-sol'u-tōt-ri	<b>accoutre, v.</b>	a-kō'ter
<b>absolve, v.</b>	ab-solv'	or accouter	
<b>absorb, v.</b>	ab-sōrb'	<b>accoutrement, n.</b>	a-kō'ter-me*nt
<b>abstemious, a.</b>	ab-stē'mi-us	or accouterment	
<b>abstract, a. and n.</b>	ab'strakt	<b>accrue, v.</b>	a-krū'
<b>abstract, v.</b>	ab-strakt'	<b>acetic, a.</b>	a-set'ik or a-sē'tik
<b>abstractly, adv.</b>	ab'strakt-li		
<b>abstruse, a.</b>	ab-strūs'		
<b>absurd, a.</b>	ab-sērd'		

\*This sound is variable to that of "u" in us even in the mouths of the best speakers

†This sound is shortened in rapid utterance.

# Your Everyday Vocabulary—How to Enlarge It

## THE GOLDEN RULE IN SPOKEN OR WRITTEN LANGUAGE.—USE THE WORD— ANGLO-SAXON OR LATIN DERIVATIVE—THAT WILL BEST EXPRESS YOUR MEANING

There is no reason why the speaker should not have the same comprehensive vocabulary as the writer. Choose words as you would your clothes, selecting some for their beauty, others for their richness, others for their general utility, always keeping in mind that, like one's garments, the words should be appropriate to the occasion. (From *How Can I Increase My Vocabulary?*)

### COMPLETE ALPHABETICAL LIST

Note—The initial article in this series began in January, 1911\*

#### **Exsiccate.**

*Exsiccate* (ek-sik-ate; accent on *sik* or ek-si-kate; accent on *ek*) means to dry, remove moisture from by evaporation or absorption.

#### **Exsputory.**

*Exsputory* (ek-spu-to-ri; accent on *spu*) means rejected.

"I cannot immediately recollect the *exsputory* lines."

#### **Extant.**

*Extant* (eks-tant; accent on *eks* or on *tant*) means still existing, not destroyed or lost; as, the *extant* works of the Greek philosophers.

. . . both the proofs are *extant*.

—*Shakespeare*.

#### **Extemporaneous.**

*Extemporaneous* (accent on *ra*) means furnished without special preparation, unprepared.

"More than twenty women made *extemporaneous* speeches against the American fiction writers who are incorporating sex problems in their novels."

#### **Extempore.**

*Extempore* (eks-tem-po-ree; accent on *tem*) means on the spur of the moment, offhand; as to write or speak *extempore*.

#### **Extemporize.**

*Extemporize* (accent on *tem*) means to prepare in haste with the means at hand; specifically, to compose without premeditation on a special occasion.

"He *extemporized* a brilliant accompaniment."

\*Your Everyday Vocabulary A to D, Now in Book Form.

#### **Extenuate.**

*Extenuate* (accent on *ten*) means literally to make thin; draw out, but is rare in this sense. To make smaller in degree, to mitigate, palliate.

"The observer gets the sense and glow of existence as it has somehow to be lived and *extenuated* and put up with."

". . . those little city parks, the extent of which is no longer large enough to *extenuate* their absurdities."

#### **Exterminate.**

*Exterminate* (accent on *ter*) means to bring to an end, destroy utterly.

Something in him that was more powerful than himself compelled him to do his utmost to reduce Deury to a moral pulp . . . or to *exterminate* him by the application of ice.—*Arnold Bennett*.

#### **Extern.**

*Extern* (accent on *tern*) means outward, external, a day scholar in a college or seminary.

You can enter it, if you wish, as a postulant, or . . . remain an *extern* teacher.—*Moore*.

#### **Externalism.**

*Externalism* (accent on *ter*) means attention or devotion to externals, especially undue regard to externals, as of religion.

#### **Extirpate.**

*Extirpate* (ex-ster; accent on *ster* or eks-ter-pate; accent on *eks*) means to pull up by the roots, destroy totally; as to *extirpate* weeds in a garden.

#### **Extol.**

*Extol* (accent on *tol*, *o* as in *no*) means to speak in laudatory terms of, eulogize.

". . . A letter which *extolled* the candidate's fitness for office."

**Extortion.**

*Extortion* (accent on *tor*) means wresting something from a person by undue exercise of power; menace; illegal exaction.

"The dressmaker was held on a charge of attempted *extortion*."

**Extortionate.**

*Extortionate* (accent on *tor*) means oppressive; excessive.

Words of some fierceness had passed between him and the innkeeper, touching the *extortionate* reckoning.—HAROLD BEGBIE.

**Extraditable.**

*Extraditable* (accent on *di*) means warranting extradition; as, an *extraditable* offense.

**Extradite.**

*Extradite* (eks-tra-dite; accent on *eks*) means to deliver or give to another nation, as to *extradite* a criminal. A second meaning is to project in perception by a psychological process (a sensation) to a distance from the body. Thus when we strike the ground with a cane we seem to feel the blow at the furthest end of the cane,—that is, we *extradite* the sensation to that point. (Recent.)

**Extraforaneous.**

*Extraforaneous* (accent on *ra*) means out-door; as, *extraforaneous* occupations. [Rare.]

**Extramural.**

*Extramural* (accent on *mu*) means situated outside the fixed limits of a place.

**Extraneous.**

*Extraneous* (accent on *tra*; *a* as in *ate*) means not belonging to a thing; not essential though attached.

Had she been wholly free from *extraneous* influences she might, perhaps, have counseled him to make the venture . . . —Bindloss.

**Extravaganza.**

*Extravaganza* (accent on *gan*) means something out of rule as in music or drama; an extravagant flight of feeling or language.

"His Lordship's Leopard," an Anglo-American *extravaganza*.

**Extravagate.**

*Extravagate* (accent on *trav*) means to wander irregularly or beyond due limits.

**Extremism.**

*Extremism* (eks-tree-mizm, accent on *tree*) means a disposition to go to extremes in doctrine or practice.

**Extremist.**

*Extremist* (accent on *tre*; *e* as in *meet*) means one who goes to extremes.

"He is an uncompromising *extremist*."

**Extricate.**

*Extricate* (eks-tri-kate; accent on *eks*) means to disentangle, free.

. . . I think you're loyal; and there are situations from which it's difficult to *extricate* oneself.—Bindloss.

**Extrinsic.**

*Extrinsic* (accent on *trin*) means external, not of the essence.

**Extroitive.**

*Extroitive* (eks-tro-i-tive; accent on *tro*) means seeking after external objects. [Rare.]

**Extrude.**

*Extrude* (eks-trod; *o* as in *more*) means to force or crowd out and is applied to things.

The tree puts forth leaves, and presently, by the germination of new buds, *extrudes* the old leaf.—Emerson.

**Exuberance.**

*Exuberance* (ek-su-be-rans; accent on *su*, *u* as in *mute*) means exceeding abundance.

Milly, in the *exuberance* of her new joy, could see no reason why everybody should not be as happy and hopeful as she was.—Herrick.

**Exuberant.**

*Exuberant* means overflowing, superabundant.

"He is with none of that *exuberant* joy of living which makes each blow received lend zest to the buffet given in return."

**Exude.**

*Exude* (ek-sude, accent on *sude*) means to give out gradually, as moisture or any fluid matter.

"He seemed to *exude* gladness that the official life to which he never expects to return was over."

**Exulcerate.**

*Exulcerate* (eg-zul-se-rate; accent on *zul*) means to ulcerate, hence, to corrode, fret or anger; as, minds *exulcerated* in themselves.

# Queries and Answers

Selected from the Editor's Daily Mail

## Signature.

George, Iowa.

EDITOR CORRECT ENGLISH:

Will you kindly give us the correct pronunciation of the word *signature*? I have always heard it pronounced as though it were spelled *signacher*. Is this correct?

A SUBSCRIBER.

Answer:—Yes. *Signature* is pronounced as if the last syllable were spelled *choor* (*oo* as in *choose*), or *cher* (*e* as in *err*). One rarely hears *sig-na-ture* (*u* as in *use*; *t* as in *tent*).

## Confirmants.

Brunswick, Mo.

EDITOR CORRECT ENGLISH:

I attended an English Confirmation service in the Lutheran Church, and heard the minister address his class as "my dear *confirmants*." Kindly inform me whether this word can be so used. If not, what word would be proper?

A SUBSCRIBER.

Answer:—The word is correctly formed, and its use should be sanctioned as expressing what is, euphoniously and briefly, conveyed by no other word, or words.

## So That.

Monticello, Ill.

EDITOR CORRECT ENGLISH:

Please inform me in the next issue of CORRECT ENGLISH whether *so* is correctly used in the following sentences:

"I am *so* glad," "I am *so* tired." Should not *so* be followed by some word to complete its meaning, such as "I was *so* late *that* I missed the lecture?"

A SUBSCRIBER.

Answer:—Yes; *so* is loosely employed in "I am *so* glad," and "I am *so* tired."

**Begin and Commence; Special and Especial.**  
Elkhart, Indiana.

EDITOR CORRECT ENGLISH:

Please explain in your next issue of CORRECT ENGLISH the difference, if any, between the use of the words *begin* and *commence*; also *special* and *especial*. Please give sentences illustrating their use.

A SUBSCRIBER.

Answer:—The following excerpts from THE CORRECT WORD will answer your queries:

## Commence, Begin, Start.

1. *Commence* and *begin* are, in the main, interchangeable in meaning, but the simple Anglo-Saxon *begin* is usually regarded as preferable. *Commence* is far more restrictive in its application than is *begin*. Thus: A tree can *begin* to grow but not *commence* to grow (*Commence* cannot be logically followed by the infinitive.) Again *commence* or *commencement* refers merely to some form of *action*, while *begin* is not so restricted, it being applicable to the action, state, material, extent, etc. Because of the restrictive application of *commence*, and because of the adaptability of *begin* to all ordinary uses, the latter is generally recommended.

*Start* is interchangeably used with *begin*, when the meaning is to set out; to enter upon an action, course, or pursuit, as a journey or a race; but the context differs slightly. Thus: "We *started* early in the morning;" "We *began* our journey early in the morning."

The use of *start*, as in the sentence, "The business will *start* tomorrow," is colloquial.

2. Use the objective form *her* after *except* or *excepting*, this preposition being equivalent in meaning to *but*. Compare with "None but *him* or *her*."

## Especial and Special; Especially and Specially.

*Especial* and *special* are interchangeable in meaning, but *special* is more common. In some of their meanings, *especially* and *specially* are interchangeable, as, for example, in such sentences as, "He is *specially* interested," etc., or "He is *especially* interested." *Specially*, however, has another meaning in which it is not synonymous with *especially*, as, in the sense of a particular reason or purpose, by special or exceptional action or proceeding; as, "An officer was *specially* designated to see that the law was enforced." In regard to the respective uses of *especially* and *specially*, Century gives the following: *Especially* is for rhythmical reasons

because it occurs most frequently at the beginning of a dependent clause, where usually an unaccented particle occurs, and where, therefore, a word with an accent on the first syllable is instinctively avoided) much more common than *specially*.

### Further and Farther.

EDITOR CORRECT ENGLISH:

Please inform me through the next issue of CORRECT ENGLISH, the proper uses of *further* and *farther*. A SUBSCRIBER.

Answer:—The CORRECT WORD gives the following:

### Farther and Further.

In nice usage, *farther* expresses distance; *further*, that which is additional; as: "Shall we walk *farther*?" or figuratively, "I shall not proceed *farther* in the matter." "I have nothing *further* to say."

Jacques.

Minneapolis, Minn.

EDITOR CORRECT ENGLISH:

Please inform me through the next issue of your Magazine how the word *Jacques* is pronounced, and its meaning. A SUBSCRIBER.

Answer:—*Zhak* (*a* as in *father*; *zh* as in *measure*).

### Lying.

Minneapolis, Minn.

EDITOR CORRECT ENGLISH:

Please inform me through the next number of CORRECT ENGLISH whether the following sentence is correct:

"If justice were more speedy it would save men the hardship of lying in prison indefinitely for trial." Is *lying* used correctly in this sentence? A SUBSCRIBER.

Answer:—Yes. The following excerpt from THE CORRECT WORD will give you the rules involved:

### Lie and Lay.

*Lie* means to rest; its principal parts are: Present *lie*; past *lay*; present participle *lying*; past participle *lain*. *Lay* means to cause to rest; its principal parts are: Present *lay*; past *laid*; present participle *laying*; past participle *laid*.

One properly says: "I am going to *lie* down;" "I was *lying* down when you called;" "I *lay* on the sofa last night;" "I had just *lain* down when you called;" "*Lay* the book down;" "He *laid* the book down;" "He was *laying* the book down as I came in;" "He had just *laid* the book down as I came in."

Such expressions as "*lay* down collar" and "*lay* of the land" accord with the usage of the language.

### Sought For.

EDITOR CORRECT ENGLISH:

Please explain in the next issue of CORRECT ENGLISH whether the word *for* is superfluous in the sentence, "Happi:ess is not to be *sought for* as an ultimate end." The definition of the word *sought* or seek being *to look for* or *to discover*, it seems to me that *for* is incorrect.

A SUBSCRIBER.

Answer:—*Sought for* is correct, *seek* being an intransitive verb as well as a transitive verb; and hence, may be followed by a preposition.

### Ibid; Any One and Some One.

McKinney, Texas.

EDITOR CORRECT ENGLISH:

Please answer the following questions in the next issue of CORRECT ENGLISH:

1. In one of your works (I do not recall which one) you refer to *Ibid* as your authority. What is *Ibid*?

2. Which of these two constructions are preferable: "I came to see you;" "I came that I might see you"?

3. Is it ever permissible to write *any one* and *some one*, thus: "*anyone, someone*"?

Answer:—1. *Ibid* means the same. When a previous reference is given, say to THE CORRECT WORD, *Ibid* means that the same book is referred to.

2. The second expresses the meaning, *in order that*.

3. These words are often so written, but *any one* and *some one* are regarded as preferable.

# Our Exchanges.

## Meditating for Character.

Character is both accumulated effort and experience. In the man who has not yet reached the stage of regulating his own evolution more or less consciously, character is the sum total of his experiences; certain definite attitudes are acquired painfully or pleurably, in life after life, and are then held as the very nature of the man himself. But in the awakened man, conscious effort is added to the orderly experiences in his particular environment, and he seeks deliberately to create stable attitudes by persistent thinking and meditating upon the attributes he desires to possess. In this way he can make his character what he wills. Constant dwelling upon an idea gives to that idea a controlling influence over the one who does it. The wise therefore meditate on the virtues until these become permanently built into their characters. Were the knowledge of this not as old as the hills—at least so far as occult science is concerned—one would regard it as the greatest of modern "discoveries." As a man thinketh in his heart so is he.

Try it, readers, this month with the virtue *purity*—purity in the home, in the business, in speech, act and thought—surcharge the mind with the thought for five minutes each day at a chosen time, regularly, and then watch and see how the habit of purity begins to be automatically established all through the day.

The editor will welcome correspondence from readers telling of the success of their experiments with this month's virtue. Demonstrate for yourself that *what man thinks on that he becomes*.

—Editor of *The American Theosophist*.

Criticism which is deliberate, sober and fair is always valuable, and it should be welcomed by all who desire progress. I have had my share of adverse criticism, but I can truly say that it has not embittered me, nor left me with any harsh feeling against a living soul. Nor do I wish to be critical of those whose conscientious judgment, frankly expressed, differs from my own. No matter how noisy the pessimist

may be, we know that the world is getting better steadily and rapidly, and that is a good thing to remember in our moments of depression or humiliation.

It has been my good fortune to contribute at various times to the University of Chicago, of which Doctor Harper was President, and the newspapers not unnaturally supposed at such times that he used the occasions of our personal association to secure these contributions. The cartoonists used to find this a fruitful theme. They would picture Doctor Harper as a hypnotist waving his magic spell, or would represent him forcing his way into my inner office where I was pictured as busy cutting coupons and from which delightful employment I incontinently fled out of the window at the sight of him; or they would represent me as Eliza fleeing across cakes of floating ice with Doctor Harper in hot pursuit; or perhaps he would be following close on my trail, like the wolf in the Russian story, in inaccessible country retreats, while I escaped only by means of the slight delays I occasioned him by now and then dropping a million-dollar bill, which he would be obliged to stop and pick up.

These cartoons were intended to be amusing, and some of them certainly did have a flavor of humor, but they were never humorous to Doctor Harper. They were in fact a source of deep humiliation to him, and I am sure he would, were he living, be glad to have me say, as I now do, that during the entire period of his presidency of the University of Chicago, he never once either wrote me a letter or asked me personally for a dollar of money.—Extracts from the writings of John D. Rockefeller in *The Fra*.

## A Distinguished Precedent.

Alice Hubbard in *The Fra*.

On December Eighth, Nineteen Hundred Thirteen, sixty women, members of the National American Woman Suffrage Association, went to the White House at Washington, and had an in-

interview with President Wilson. They asked that he use his influence with Congress to obtain the ballot for the women of this nation.

They did not ask him for his personal views. They appealed to him as being a servant of the people, all of the people, citizens of the United States, and made their request to the President of the United States. They had the idea that the President today had the same relation to the citizens of the nation that Abraham Lincoln had while he was President.

not the President of a section and not of a party.

He said: "I am not the President of the North any more than I am the President of the South; As President of the United States, no citizen is dearer to me than another. The South is my responsibility just as much as the North. I am the President of all of the people."

Doctor Shaw, President of the National Association, was spokesman when the sixty women, representing more than half the citizens of the United States, had audience with President Wilson. She mentioned the fact that this was not women's first attempt to get national action on this national question. Women had always been listened to courteously, but Congress had buried their case each time.

She appealed to the President, in the "spirit of justice," to urge Congress by message to pass an amendment to the Federal Constitution, to be submitted to the States, that would give women throughout the land the right to vote.

The President of the United States listened in silence to this representative of millions of adult human beings, born in the United States, subject to Her every law.

Then when she had stated clearly her business, the President said that he was not a free man, but an official of a great government—"incidentally, or so it falls out, under our system of government, the spokesman of a party."

This must have been astonishing, perhaps alarming, news to Republicans, Progressives, Prohibitionists, Socialists, and all women and children. It must have given a sensation of great uneasiness to all but Democrats, to feel that they are without representation in the Executive Mansion at Washington.

"I set myself this very strict rule when I was Governor of New Jersey and have followed it

as President—that I am not at liberty to urge upon Congress in messages, policies which have not had the organic consideration of those for whom I am spokesman.

"In other words, I have not yet presented to any legislature my private views on any subject, and I never shall, because I conceive it to be part of the whole process of government that I shall be spokesman for somebody, not for myself. It would be an impertinence. When I speak for myself, I am an American individual; when I am spokesman of an organic body, I am a representative."

And citizens with good memories point to the fact that Mr. Wilson has presented to Congress in his messages policies that have not had the "organic consideration" of those for whom he is spokesman, namely, the Democratic Party.

Only a few days before, the President sent to Congress the recommendation for a national presidential primary. The Baltimore platform and the Democratic party declare for State rights on such legislation.

This does not give the appearance—to women, at least—of being a ministration of even-handed justice.

### **"I Am Eternal!"**

These delegates from the National American Woman Suffrage Association were representative not only of mothers and home-makers, but of wage-earners: women who are working in the world for a living for themselves and others; women in various professions, farmers, journalists, architects, draftsmen, teachers, clergymen, lawyers, stenographers, physicians and surgeons; women carrying on business of their own, and assistants to businessmen, nearly three millions of women wage-earners.

Can women hope that the President was not discriminating against them because they are women who have not yet the power and influence which the ballot gives? Would so important a body of men have been put off with sophistry?

Government for, by and of the Democratic Party is too limited for Americans.

President Wilson missed the opportunity of a lifetime when he refused to respond to the wishes of representatives of more than half a nation: when he gave a pretty compliment in-

stead of a serious hearing to a subject vital to the welfare of the race.

He might have played a big part on a world stage. He didn't.

These representatives of women went back to their work.

But into every woman's heart, Nemesis whispered, "I am Eternal."

## Helps for the Teacher

### Perplexities of a Teacher.

McKinney, Texas.

EDITOR CORRECT ENGLISH:

Please explain the following sentences in the next issue of CORRECT ENGLISH:

1. In the sentence, "I have enjoyed the work, and have found it very profitable," could the comma be omitted? Why is it not necessary to use it in the sentence, "I bought the book and read it?" Please explain the difference in these two sentences, and give rule for each.

2. What part of speech is *singing* in "I hear the birds *singing*"? Does it differ in function from *sing* in "I hear the birds *sing*"?

3. Please explain the use of *to* and *of* in the following sentences: "He is secretary *to* Congressman Randell," or "He is secretary *of* Congressman Randell"; "She is a sister *to* him," or "She is a sister *of* his"; "He was a disciple *to* Plato," or "He was a disciple *of* Plato."

4. Are the correct prepositions used in the following: "I spoke of his sonship *to* John. John spoke of his fatherhood *to* James. He denies Christ's being a Savior (*of* or *to*) man."

5. Which of the two constructions is correct: "If he comes, I shall go," or "If he shall come, I shall go"?

6. I read the following in a magazine a few days ago: "Biology investigates the laws of life," etc. Is it correct to speak of a system or body of knowledge as *investigating*? I have seen the names of other sciences similarly used, and yet I have never been able to bring myself to believe that this usage is correct. Does not the biologist do the investigating?

7. Are the following expressions equivalent: "The duties of motherhood," and "The duties of a mother"?

8. In the sentence, "I am sure that we shall succeed," if the clause "that we shall succeed," is an adverbial modifier, what part of speech is

*that*? Could we not supply something and let the sentence read, "I am sure of the fact that we shall succeed"? In that case, wouldn't "that we shall succeed" be in opposition to the main clause, or an adjective modifier?

9. In the sentence "It was unnecessary for him to call," what relation does *for* have to the sentence? It seems to me that it has no prepositional force, but is used as *there* or *it* is sometimes used.

10. To what extent are the gerund and the infinitive interchangeable when used as subject, or as objective complements?

11. Is it not wrong to say that words are interchangeable in meaning? Are they not interchangeable in use, but the same or identical in meaning?

Answers:—1. The comma could be omitted, its presence not being vital. When used, it conforms to the rule "The part of a compound predicate when long may be separated by a comma." It is correctly omitted in the second sentence, for the reason that the parts of the compound predicate are short.

2. *Singing* is a participle and adjective modifier of *birds*. In the sentence "I hear the birds sing," *sing* is an infinitive verb (to sing), and the subject is *birds*.

3. "He is secretary *to*," or "He is the secretary *of*" is the correct form; *of* his; *of* Plato.

4. The first two sentences are correct. In the third, *of* is required; sometimes *to*.

5. The first is correct.

6. The wording is correct.

7. In the first sentence, the sense is abstract; in the second, concrete.

8. Yes, an adverbial modifier. *That* is a subordinate conjunction. It is not necessary to supply "of the fact."

9. *For* is used merely as an introductory word, introducing the infinitive noun clause "for him to call," which is the real subject of the sentence; thus "For him to call was unnecessary."

10. Often variant in meaning. "I heard him fall down stairs," conforms to usage, but not "I heard him falling down stairs." Use the present progressive form when continuousness is expressed; as, "I heard him calling to you as I came in."

11. No, it is not wrong.

#### Nobody, Anybody, Any One.

EDITOR CORRECT ENGLISH:

Inclosed you will find a clipping from *The Kansas City Journal*. One sentence in the story is marked. Will you kindly inform me whether this sentence is grammatically correct? I contend that it is not. Even if it is, I challenge the form and insist that the construction is very bad. I believe the substitution of *Any one* or *Anybody* for *Nobody* would not only better the construction, but would also materially help the grammar.

Several of us (any one of whom is supposed to know at a glance whether a sentence is grammatically correct) have just had an argument about the sentence, and unable to reach an agreement, have decided to refer the question to you in the belief that you are the greatest living grammarian.

EDITOR.

(Clipping.)

"Nobody," said the former ambassador, "not in touch with diplomatic affairs, could realize what a deplorable thing it was to know that this country was going back on its word."

Answer:—"Nobody not in touch" is not in accordance with good usage. The negative *nobody* (preferably *no one* in this sentence) is properly followed by the negative *un* in a construction of this kind; as, "unacquainted with," etc., or by a phrase or a clause introduced by *unless* or *except*; as, *unless in touch*, or *except those in touch*. The following is correct:

"No one," said the former Ambassador, "unacquainted with diplomatic affairs," or "No one unless in touch with diplomatic affairs," etc., or "No one except those in touch with diplomatic affairs," etc. The construction is also faulty in the tense of its verb, the present tense being required; as, "No one . . . can," etc. The

quotation is direct and so does not require an observance of the rule governing the sequence of tenses in indirect quotation, which would make the verbs agree with the past tense form *said*.

(If *anyone* is used, as you suggest, the negative *not* would be required with the verb *could realize*.)

#### Position of Adverbs Around and Round.

Please inform me which of the following sentences are correct, and why:

1. (a) This is *certainly* a nice day, or  
(b) This *certainly* is a nice day.
2. (a) "The woman is very *poorly*," or  
(b) "The woman is very *poor*" (meaning in ill health).
3. In visiting my sister is it correct to say, "I am going out to Annie's;" and if so, should the apostrophe be placed before or after the *s* in Annie's? (My sister and her family are meant.)
4. The task is *hard* or *difficult* to perform.
5. In speaking of nature would you say "Nature all *around* us," or "Nature all *round* us"?

A SUBSCRIBER.

Answer:—1. The first form is correct, the rule being that in the case of intransitive verbs, the adverb usually follows the verb. See *Position of Adverb*, CORRECT ENGLISH: A COMPLETE GRAMMAR, page 93.

2. *Poorly* is colloquial for *in ill health*. Say, "The woman is in ill health," or "is not well."

3. *Annie's* is the correct form whether the reference is to Annie herself or to the entire family. If her surname were used, then the form should be that of plural possession; as, "I am going out to the Browns'."

4. The two words are equally correct, being interchangeably used.

5. *Around* and *round* are interchangeably employed. Reasoning from the nice uses of *rise* and *arise* (*arise* being employed in figurative constructions), I suggest *around* as preferable, in your sentence.

#### Here.

Kindly inform me what part of speech is *here* in the sentence, "I will leave *here* tomorrow." Would *here* be a pronoun in this instance, it being used in place of the word *Sandusky*?

A SUBSCRIBER.

Answer:—*Here* is used as an adverb.

# Errors of Writers.

"It was the fairest, most beautiful fruit you ever saw."

NOTE—"You have ever seen," is the correct form, the simple past tense being properly used only when expressing a specific time in the past; as, *I saw him yesterday.*"

I do not see how it is possible for any man to achieve the success that Mr. Rockefeller *has*, and to confer on the world the benefits which have accrued from his thrift and foresight, and not be misunderstood by the many. To live at all is an offense to some, and to live deeply, courageously, and to express *yourself* in a myriad of ways in tangible form *are* bound to incur the displeasure of the people who do not live at all. Then we get the newspaper that appeals to hate, prejudice, jealousy and ignorance, and we have the yellow journal rampant."

Note—"(*Has*) achieved" is required in the sentence "I do not see that Rockefeller *has*." The following excerpt from THE LITERARY WORKSHOP explains the point involved.

Do not omit a principal verb when a preceding auxiliary cannot conform to it.

Original—I shall feel, as I always *have*, that the conditions were unfavorable.

Improved—I shall feel, as I always have *felt*, that the conditions were unfavorable.

*Oneself* is preferable to *yourself* except where the author wishes to establish intimate relationship with the reader.

The singular verb *is* would be preferred by many writers in cases where the compound subject is composed of phrases (or clauses). THE CORRECT WORD gives the following:

When the compound subject is composed of phrases and clauses, the singular verb may be used.

Grammarians differ in their opinions as to the number of the verb. The following examples are given by those grammarians who regard the subject as singular:

## Compound Subject Composed of Phrases.

"To know her and to love her *is* joy to me."

"To recover Silesia, to humble the dynasty of Hohenzollern to the dust, *was* the great object of Maria Theresa's life."

## Compound Subject Composed of Clauses.

"That the train is late and that we are thus delayed, *is* annoying."

"That he is ambitious and that he will succeed, *is* evident."

"The best philanthropy, the help that does the most good and the least harm, the help that nourishes civilization at its very root, that most widely disseminates health, righteousness and happiness, is not what is usually called charity. It is, in my judgment, the investment of an effort or time or money, carefully considered with relation to the power of employing people at a remunerative wage, to expand and develop the resources at hand, and to give opportunity for progress and healthful labor where it did not exist before. No mere money-giving is *comparable* to this in its lasting and beneficial results."

Note.—*Comparable with* is the correct word, *comparable* following the same rules as *compare*. THE CORRECT WORD gives the following relative to the use of *Compare with* and *Compare to*.

## Compare With and Compare To.

Use "compare *with*" when representing the relative merits of the things compared; "compare *to*" when likening one thing to another; thus:

"*Compare* this cloth *with* that, and tell me which you prefer."

"Her voice is not to be *compared with* Patti's."

How can you *compare* her voice *with* his; their voices cannot be *compared with* each other; hers is very inferior to his.

Many poets have *compared* women *to* April weather.

Christ *compared* the sinner *to* a lost sheep.

# Course of Instruction in Muscular Movement Penmanship, Prepared by the American Penman Magazine

## Chapter VI.

### *Last of a Course of Six Lessons.*

Figures should be made neatly, rapidly, and, above all, legibly. When a whole word is missing from a sentence, it is nearly always suggested to the mind by the context, but this method does

not help one to decipher illegible figures; each figure depends on its own accuracy for legibility. Illustration No. 25 shows the beauty that a muscular movement handwriting will give to your social correspondence.

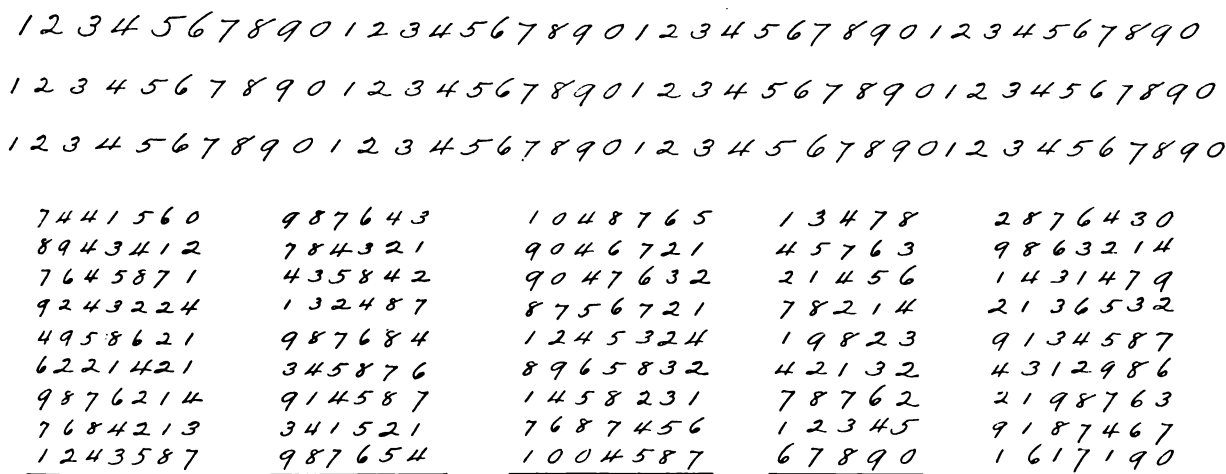


Illustration No. 24.

441 Main St. May 6, '12.

Dear Mr. and Mrs. Arms.

It will afford me  
great pleasure to be numbered among your  
guests at the dinner-party for May 7th.

Sincerely  
Thomas Mars

Mr. and Mrs. John Arms  
547 Francis St.

Illustration No. 25.

# Business English for the Busy Man

## Agreeable or Agreeably.

Dallas, Texas.

EDITOR CORRECT ENGLISH:

Will you please inform me through the next issue of CORRECT ENGLISH which of the two expressions is correct in the following sentence:

"*Agreeable* with your request we are handing you papers, etc." or "*Agreeably* with your request we are handing you papers," etc.?

A SUBSCRIBER.

Answer:—THE CORRECT WORD gives the following:

The adverb *agreeably*, and not the adjective *agreeable* is strictly required in such construction as, "*Agreeably* with your request, we send," etc., because it is the verb that is modified.

Note, too, that the preposition *with* seems more closely to express the meaning than does *to*, *agreeably with* meaning *conformably with*.

There is so large a tendency to use the adjective followed by *to*, in cases of this kind, to serve as an adverbial adjunct, that the adjectival form can hardly be censured.

## In Regards or As Regards.

EDITOR CORRECT ENGLISH:

In the next issue of CORRECT ENGLISH please inform me whether it is correct to say *in regards* or *as regards*. I think it is better English to use *as regards*.

A SUBSCRIBER.

Answer:—Use "*As regards*" or "*in* (or *with*) regard to."

## Devoted, On or With, Fine or Finely.

Blair, Nebraska.

EDITOR CORRECT ENGLISH:

Please inform me whether the underscored words are correctly used in the following sentences:

1. "He *devoted* one side of the building exclusively to china ware."
2. "I am going *on* the train," or "I am going *with* the train."
3. "The engine works *fine* or *finely*."

A SUBSCRIBER.

Answer:—1. O. K.

2. Say "*on* the train."

3. *Finely* is the correct word.

## Came.

EDITOR CORRECT ENGLISH:

Please explain in the next issue of CORRECT ENGLISH whether *came* is correctly used in the following sentence:

"His explanation of how the statement *came* to be made is not satisfactory."

A SUBSCRIBER.

Answer:—O. K.

## Use of Comma.

Chicago, Ill.

EDITOR CORRECT ENGLISH:

Kindly inform me in the next issue of CORRECT ENGLISH whether it is correct at the close of a letter to put a comma before *and* after "I am," "we are" when followed by "Yours truly."

A SUBSCRIBER.

Answer:—The comma is now usually omitted. CORRECT BUSINESS LETTER WRITING and BUSINESS ENGLISH gives the following:

## The Complimentary Close.

The COMPLIMENTARY close consists of expressions of civility, respect, or love, depending upon the relation that exists between the writer of the letter and the person to whom the letter is written. It should begin on a separate line and should be followed by a comma. The initial word should begin with a capital, and it should be placed near the middle of the body of the letter. Expressions that introduce the complimentary close, such as, "I am," "I remain," "and oblige," etc., should not be placed on the same line, but should form the closing words of the body of the letter.

The following are correct forms to use in the complimentary close:

Yours truly, Yours very truly, Truly yours, Very truly yours;

Yours respectfully, Yours very respectfully, Respectfully yours, Very respectfully yours;

Yours sincerely, Yours very sincerely, Sincerely yours, Very sincerely yours;

Affectionately yours, Lovingly yours, Faithfully yours, Devotedly yours.

The forms in the first line are interchangeably used, and are appropriate for business letters where there is no special intimacy existing between the writer and the recipient of the letter; the forms in the second line are interchangeably used, but are appropriate only when the writer wishes to express respect; the forms in the third line are interchangeably used, and are correct when the relation between the writer and the recipient of the letter is somewhat intimate, less formality being conveyed by these expressions than by those in the first line.

The form "Yours truly," while frequently used, seems less courteous than the longer form "Yours very truly."

The forms in the last line are used in letters of love and friendship.

### Very Pleased or Very Much Pleased.

Seattle, Wash.

EDITOR CORRECT ENGLISH:

Kindly inform me through the next issue of CORRECT ENGLISH whether it is correct to say *very pleased*. Several business men insist now that the use of *very* before *pleased* is in accordance with the usage of good language.

A SUBSCRIBER.

Answer:—The following excerpt from THE CORRECT WORD, page 192, will answer your query:

### Very pleased.

*Very* cannot directly modify a verb, and, hence, not its past participle. One properly says, "I am pleased (or delighted) to meet you," or "I am *very much* pleased (or delighted) to meet you," but not "I am *very* pleased (or *very* delighted) to meet you."

### Should or Would.

Salem, Oregon.

EDITOR CORRECT ENGLISH:

Will you please inform me through the next issue of CORRECT ENGLISH which is correct, *should* or *would*, in the following sentence?

"He feared lest he *should* (or *would*) fall."

A SUBSCRIBER.

—*Should* is properly used in the sentence, "He feared lest he *should* fall," the construction falling under the same rule that obtains in the use of *said* or *thought*. See THE CORRECT WORD, Indirect Quotation.

### Right or Rightly.

Minneapolis, Minn.

EDITOR CORRECT ENGLISH:

Kindly inform me through the next issue of CORRECT ENGLISH whether it is correct to say "If I remember *right*," or "If I remember *rightly*."

A SUBSCRIBER.

Answer:—Equally correct, *right* being properly construed as an adverb as well as an adjective.

### Himself.

Marion, Ind.

EDITOR CORRECT ENGLISH:

Kindly comment on the use of the word *himself* in the following extract from the President's speech to the National Press Club at Washington, March 20, 1914:

"The machine is so much greater than *himself*, the office is so much greater than *himself*; the office is so much greater than he can ever be and the most he can do is to look grave enough and self-possessed enough to seem to fill it." Is *himself* correctly used, as it is not emphatic or reflexive in this instance?

CORRESPONDENCE SCHOOL PUPIL.

Answer:—*He* is required.

### Her Loss or His Loss.

Bryan, Ohio.

EDITOR CORRECT ENGLISH:

Kindly inform me whether this phrase is correct, "He leaves to mourn *his* loss, his faithful wife." It is the faithful wife who suffers the loss, and I think it should read, "He leaves behind to mourn *her* loss, his faithful wife."

A SUBSCRIBER.

Answer:—The meaning is "He leaves behind to mourn the loss of him;" hence, "*his* loss" is correct.

### Exustion.

*Exustion* (eg-zus-chon; accent on *zus*) the act of burning up; as, the *exustion* of Sodom and Gomorrah.

### Exuviate.

*Exuviate* (ek-su-vi-ate; accent on *su*) means to molt, to shed an external covering; as, animals that *exuviate* their skin, shell, or other covering. *Exuvial* means the covering so cast off.

# Practical Lessons in Speech

By A. CHESTER TUCKER

## CHAPTER III.

### LESSON 7.

If the orator fails to qualify in all that is demanded of him with regard to his voice, his trouble will be found to lie in his failure to practice persistently and to focus his attention on the exact details of vocalization. Barn-storming and effulgent haranguing are worse than nothing tried as vocal exercises; that place in the discourse where the speaker begins to declaim and rant is the least effective part of his speech, where his vocal short-comings, if any, obtrude and magnify themselves many fold.

Inability to maintain the size of the throat orifice for any length of time, is directly responsible for faults in *placement* and *qualities of voice*.

Exercise 1. HUM! Let the student essay a great deal of humming of tunes. One may establish an almost perfect condition of vocal muscular position thereby: all the general principles of correct voice production are brought into being.

Exercise 2. From humming the tune of an air, it is but a step to produce inflection and modulation of the voice, still by humming. For instance, read the words of a printed page, seeking to express aloud in *modulated hums*, the meaning, infusing the *m-m-m-m's* with the proper cadence of word grouping and suggesting the sentiment of the writing in tone variation. With the lips firmly closed in this exercise, shape the larynx and tongue so far as it is possible, as if one were going to produce the real syllabic values.

Exercise 3. Open the lips and teeth slightly, and instead of emitting the sound nasally, send it through the mouth. In this exercise, do not seek to give energy to the lips, but only to secure pristine head resonance and modulation.

It will be seen in Exercise 2 when sending the sound through the mouth, that the expenditure of breath in producing the equivalent vocal force is greater than in humming, and a conscious

effort at muscular control of vocal areas is evident afterwards with Exercise 2, noticing whether you take the same number of intakes of breath in both exercises. Remember that the primal origin of the uttered sound is in the larynx or vocal cords, that the actual sound is given body and character in the head regions.

*Danger to be avoided.*—Do not cramp the throat muscles in these exercises; maintain a relaxed condition. Students must be careful. Read the same passage with Exercise 1

## CHAPTER III.

### LESSON 8.

*Physical Exercise.* The person who is used to outdoor exercise can be identified by the way he carries himself when he walks or stoops to pick up an object. Easiness of movement and muscular action are evident in his every motion. In the same degree, does a person show by the strength and placement of his voice whether or not he indulges in much physical exercise and breathes as a healthy and active person should. Physical and voice attitude in the speaker are chiefly developed by attention to regular exercise. Study and follow the directions of a good book on calisthenics.

Exercise 1. Does the student dance? If so, well and good! Let him practice it a great deal, with or without music, learning to do it well. What about the student who does not dance? Let that student learn: let him improvise dances that shall embody rhythmical and graceful movement. Dancing is one of the very best physical exercises that can be recommended.

Can everyone do the *clog*? No! Then let him who cannot learn that too. Dancing is not all done with the feet: the arms, the swing of the body, even the lift of the head go to make for grace in the art.

Exercise 2. Let the student walk a great deal; also climb, run, swim, row, play tennis,—any kind of exercise that will give limberness to his body and cause his blood to oxygenize. Exercise day in and day out, year in and year out; and all the time, *breathe*.

D. *Gymnastic Exercises*, taken from Professor Welch's System of Physical Culture.

S. Position.—Heels together; toes out, so that the feet may form a right angle; head erect; shoulders and hips drawn back; chest forward; hands at sides, unless otherwise specified.

D. Exercise 3. *Body movements*.

A. Hands on hips; twist upper body half around to right, then to left, and repeat, stopping each time in front position.

B. Bend upper body to right and left and repeat.

Y. Bend forward, then back, and repeat.

S. Bend body to right, back, left, front, then reverse, bending to left, back, right, becoming erect only on last movement.

Exercise 4. Thrust hands to floor, not bending knees; then over head, rising on toes, opening hands at each trust.

Exercise 5. Fists in arm-pits.

A. Thrust right down four times; left four times; alternate four times; simultaneous four times.

B. Fists upon shoulders; repeat.

A. Thrusting upward.

Exercise 6. *Attitudes*.

A. Hands on hips, stamp left foot, then right; change diagonally forward with right, looking over left shoulder.

B. Repeat *a*, diagonally forward left foot.

Y. Repeat *a*, diagonally back, right.

S. Repeat *a*, diagonally back, left.

### Position of Adverbial Modifiers.

Nanticoke, Pa.

EDITOR CORRECT ENGLISH:

Please inform me which of the following two forms is correct:

1. "June 27th, 1894, I was injured in the mines, while engaged as a door-boy, and since that time I have been unable to walk. I have been struck by a door and thrown beneath a car, sustaining injuries to my spine, which have resulted in the paralysis of both legs."

2. "I was injured in the mines on June 27th, 1894, while engaged as door-boy, and since that time I have been unable to walk. I have been struck by a door and thrown beneath a car sustaining injuries to my spine which have resulted in the paralysis of both legs."

A SUBSCRIBER.

Answer:—Either form may be used. If the first, precede the date by the preposition *on*. Omit *th* in both instances. It is customary in the case of several modifying elements to transpose one or more. The following construction is the best, for the reason that it keeps the more closely related parts in juxtaposition; thus,

"While engaged as a door-boy in the mines, I was injured on June 27, 1894, and since that time," etc. Use the past tense *was* in the sen-

tence "I have been struck by a car," specific time being indicated by the context June 27, 1894. (I take it that the injuries described occurred on that date.)

### Incorrect Reference of Gender.

Washington, D. C.

EDITOR CORRECT ENGLISH:

Kindly inform me through the next issue of CORRECT ENGLISH whether the following sentence is correct:

"I believe that the greatest present menace to the American Indian is whiskey. It does more to destroy his constitution and invite the ravages of disease than anything else. *It does more to demoralize him as a man and frequently as a woman.* Let us save the American Indian from the curse of whiskey."

If the underscored sentence is not correct, I should be pleased to have you amplify in your reply as to why it is incorrect and in what way it should be recast to eliminate all ambiguity as to meaning.

AN INTERESTED READER.

Answer:—The construction in italics is incorrect, as the reference is masculine. The sentence should read, "It does more to demoralize him as a man; and frequently it demoralizes the women as well."

# Daily Drills in the Use of Correct English for the New Subscribers and Reminders for the Old.

## The Interrogative Pronoun.

### DECLENSION.

The interrogative pronouns *who*, *which*, and *what* are declined as follows:

Singular Number.	Plural Number
Case. Nominative <i>who</i>	Nominative <i>who</i>
Possessive <i>whose</i>	Possessive <i>whose</i>
Objective <i>whom</i>	Objective <i>whom</i>

(c) *Who* and *whom* are never used as modifiers, but *whose* frequently modifies a noun; as, "*Who* said so?" "*For whom* is this letter?" "*Whose* book is this?"

(d) *Which* is used in the nominative and objective cases; as, "*Which* (nominative) is it?" "*Which* (objective) will you have?" This is equivalent to *you will have which?*

*You* is the subject, and, hence, is in the nominative case. *Will have* is the verb. *Which* is the object, and hence is in the objective case. When it is possible, turn the interrogative sentences into the declarative form before indicating the case.

(*Which* refers to human beings, animals and things.)

(e) *Which* is used as a modifier; as, "*Which* house is it?"

(f) *What* may be used alone or as a modifier of a noun; when used alone, it is singular and neuter; when used as a modifier, it may be either singular or plural and of any gender; as, "*What* is the matter?" "*What* books have you?" "*What* person would do that?"

(g) *What* is sometimes used merely as an interjection; as, "*What!* did he not come?"

By changing the interrogative sentence to the declarative form, it becomes easy to determine the real subject.

Note.—The words in italics are the real subjects.

Interrogative Form	Declarative Form.
Who is he?	<i>He</i> is who.
Whom is this for?	<i>This</i> is for whom.
What have you in your hand?	<i>You</i> have what in your hand.

Whose is this?	<i>This</i> is whose.
Which is it?	<i>It</i> is which.
What have you?	<i>You</i> have what.
What school do you attend?	<i>You</i> do attend what school.
Whose is it?	<i>It</i> is whose.
Whose books are these?	These <i>books</i> are whose.

## The Relative Pronoun.

### DECLENSION.

*Who* and *which* are declined. *That* and *what* are not declined.

	WHO		
	Singular.		Plural.
Case. Nominative	who		who
Possessive	whose		whose
Objective	whom		whom
	WHICH		
Case. Nominative	which		which
Possessive	whose		whose
Objective	which		which

A relative pronoun always relates to an antecedent (noun or pronoun), and at the same time performs the office of a conjunction.

(a) The relative pronouns are *who*, *which*, *that*, and *what*. *As* and *but* are occasionally used as relative pronouns.

(b) The relative pronoun always relates to an antecedent (a noun or pronoun in a preceding clause), and at the same time connects the clause that it introduces with the one that contains the antecedent to which it relates; as, "I have read the book that you sent me." *That* is a relative pronoun, first, because it relates to the antecedent *book*, in the preceding clause (I have read the book), and secondly, because it performs the office of a conjunction in that it connects the clause, "you sent me," which it introduces, with the clause, "I have read the book," which contains the antecedent (book) to which it relates.

(c) The compound relative pronouns are *whoso*, *whoever*, *whosoever*, *whichever*, *whichever*, *whosoever*, *whatever*, *whatsoever*.

Note.—*Who*, *which*, and *what* were not used in Anglo-Saxon as relatives. They were originally interrogative pronouns. *That*, originally a demonstrative pronoun, was the first to become a relative pronoun.

Examples of the correct use of the relative pronouns, *who*, *which*, *that*, and *what*:

1. I gave the money to the driver, *who* will give it to his employer.
2. I brought her a book from the library, *which* she enjoyed very much.
3. This is the house *that* she bought.
4. I do not want you to repeat *what* I have told you.

(a) In the last sentence *what* is equivalent to *that* *which* or the *thing* *which*. It differs from the other relative pronouns in that *its antecedent is never expressed*, it being implied in the word itself (that which).

(b) *What* is always of the neuter gender, and is used in only the nominative and the objective case. *Who*, *whose*, and *whom* are either masculine or feminine (common gender) and are used, respectively, in the nominative, the possessive, and the objective case.

(c) *Which* is neuter and may be used in either the nominative or the objective case.

(d) *Whose* is the form of the possessive for either *who* or *which*.

(e) *Who* is now used chiefly of persons, also of animals, and sometimes even of things, when represented with some of the attributes of humanity, and in personification or vivid description.

Ex.—(Of persons) “The man *who* would attain to greatness must be great.”

(Of animals when they are referred to as human beings) “Animals *who* by proper application of rewards and punishments may be taught any course of action.”

(In personification) “And you, ye stars, *who* slowly begin to marshal, as of old, in the fields of heaven.”

(f) *Which* is used only of animals and things.

Ex.—(Of animals) “He owns a dog, *which* has taken the first prize at every show.”

(Of things) “Unto her face she lifts her hand, *which* rests there still a space, then slowly falls.”

(g) The antecedent may also be a phrase or a clause.

Ex.—(The antecedent is a clause) “The rain washed the track, *which* delayed the train.” *The rain washed the track* is a clause and is the antecedent of *which*.

Note.—Constructions of this kind are censured by some critics.

(h) *Who* and *which* should be used when a *new fact* is added. Thus, “I heard the story from Mrs. Black, *who* (and she) heard it from Mr. White.”

Exceptions to the use of *that*:

(a) *That* cannot be used when a preposition is required before it.

(b) *That* cannot be used when the meaning is, “and he,” “and she,” “and it;” thus, in the sentence, “I met a man, *who* kindly showed me the way,” the meaning is, “I met a man, and he kindly showed me the way.” In the sentence, “I studied geometry, *which* I found difficult,” the meaning is, “I studied geometry, and I found it difficult.”

(c) *That* should not be used when the antecedent is modified by *that*; thus: Such constructions as, “*That* boy *who* called yesterday,” “*That* book *which* you lent me,” are more euphonious than “*That* boy *that* called yesterday,” “*That* book *that* you lent me.”

Note.—Grammarians have a tendency to use *that* strictly as a limiting or definite relative pronoun, just as *the* is used as a definite or limiting article. Inasmuch as many writers prefer to use *that* when the sense is restrictive, the following suggestions are given:

*That* is preferable to *who* and *which* in the following cases:

(a) When the antecedent to which it refers, denotes both persons and things; as, “I counted the children and the dogs *that* come out to greet me.”

(b) When the clause that it introduces, or of which it is the subject, limits or defines the antecedent; as, “Give me the money *that* you collected.” “Bring me the book *that* is lying on the table.” In both sentences, the dependent clauses, *that you collected* and *that is lying on the table*, are restrictive, *that* limiting the antecedent just as the adjective *the* in the sentence.

"The minister has come," limits the meaning by *distinguishing that particular minister from the rest of his class.*

*Who* and *which* are preferable to *that* in the following cases:

(a) *Who* is preferable to *that* when its antecedent is already restricted. Thus, "My friend from New York *whom* I had invited to visit me, is unable to come." The antecedent of *whom* is *friend*. *Friend* is limited by *my*, hence *whom* is preferred to *that*.

(b) *Which* is preferable to *that* when it is necessary to repeat the pronoun in a subsequent clause in such constructions as, "The book *which* you lent me and to *which* you have just referred," are preferable to "The book *that* you lent me and to *which*," etc.

Note.—When a preposition is not required, *that* is preferable; as, "The book *that* you lent and *that* I have just finished," etc.

(c) *Who* is preferable to *that* after indefinite pronouns. Thus: "There are *many who* could not come;" "There are *several who* are absent;" "There are *those who* would hesitate to accept such terms, while there are *others who* would not."

(d) If the relative is separated from its verb, *who* or *which* is preferable to *that*; thus: "There are men *who*, although tempted, never fall, and *who*, no matter what influences surround them, never compromise with their ideals."

Note.—*Which* is more euphonious than *that* in such constructions as, "the objective complement is the word that completes the meaning of the verb *which* it follows."

#### DRILL.

This is the boy *that brought the message.* (Restrictive.)

I have studied the lessons *that you gave me.* (Restrictive.)

The boy *that was here yesterday* called again to-day. (Restrictive.)

I gave the book to your brother, *who will return it.* (Non-restrictive.)

I wrote several letters, *which you will find on my desk.* (Non-restrictive.)

The man, *whose name I cannot recall*, says that he is related to me. (Non-restrictive.)

The dog, *which is a St. Bernard*, saved the child's life. (Non-restrictive.)

#### As, and It.

Chicago, Ill.

EDITOR CORRECT ENGLISH:

1. Please show me the function of *as* in the following sentence:

"He is quoted as saying," etc.

2. Also please explain whether *it* is necessary in the sentence "She has done every kind of work that *it* is possible for an actress to do."

A PERPLEXED TEACHER.

Answer:—1. In the sentence, "He is quoted as saying," *as* is used as a conjunctive adverb, there being an ellipsis of certain words: the sentence expanded reads, "He is quoted as one is quoted who (has been) saying," etc. *As regards* is equivalent to *regarding*. It is also interchangeable with "*with regard to*" or "*In regard to*."

2. *It* is not necessary to the construction, but its presence is not incorrect. If used, it is construed as the subject of *is*, while the relative pronoun *that* is construed as the object of the infinitive *to do*. Thus, "Every kind of work it is possible for an actress to do that." If *it* is omitted, *that* becomes the subject of *is*. In either case, *that* is a relative pronoun. (Note that a relative pronoun, while it has the force of a conjunction, is always used as either the subject, the object, or the predicate complement.)

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# Appreciations From Home and Abroad.

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Long life to its present editor.

A CLUB WOMAN.

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# Correct English

## How to Use It

Edited by JOSEPHINE TURCK BAKER

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### "The World Does Not Require So Much to Be Informed As to Be Reminded"

#### Models of English

From *The Inside Of The Cup*

By WINSTON CHURCHILL

##### I Should Like.

"My name is John Hodder," he said, "and I live in the Parish house, next door to the church. I *should like* to be your friend." . . . .

Note.—"I *should* like," not "I *would* like," is the correct form. Thus: "I *should* like," "You *would* like," "He *would* like." Rule.—Use *should* in the first person and *would* in the second and the third to express condition beyond the control of the will. See *The Correct Word*, p. 228.

##### I Shall Feel Happy.

. . . . "If I can be of any help to you now, or at any other time, I *shall* feel happy."

Note.—Application of the same rule as in the preceding excerpt. One properly says, "I *shall* feel happy" (*glad*, *sorry*, and the like), the conditions of happiness, gladness, and sorrow being beyond the control of the will. See *Ibid*, p. 217, 218.

##### As If It Were.

"Oh," she said, "how good they were! Isn't it strange how a taste brings back events? I can remember it all *as if it were* yesterday." . . . .

Note.—*Here* (not *was*) is properly used after *as if*. (When perfected past time is required, *had been* is employed; as, "He looks as if he *had been* ill.")

##### Proved.

"I have not heard it assigned, as one reason, that in the last thirty years, other careers have opened up; careers that have *proved* much more attractive to young men of ability."

Note.—*Proved* (not *proven*) is correct. See *Ibid*, p. 144.

##### Contrast With.

It was perhaps inevitable that he began at once to *contrast* Mrs. Goodrich *with* other feminine parishioners who had sought him out, and surrendered unconditionally.

Note.—"Contrast *with*" (not "contrast to") is correct. See *Ibid*, p. 40.

##### Concord of Verb with Antecedent of Relative Pronoun.

He had inherited, so the rector had been informed, *one of those modest fortunes that were deemed* affluence in the eighties.

Note.—The plural verb "*were deemed*" is correct, the antecedent of the relative *that* being plural. Rule.—A verb that has for a subject a relative pronoun is singular or plural according as the antecedent of the relative is singular or plural. See *Ibid*, p. 204.

# Your Everyday Vocabulary—How to Enlarge It

## THE GOLDEN RULE IN SPOKEN OR WRITTEN LANGUAGE.—USE THE WORD— ANGLO-SAXON OR LATIN DERIVATIVE—THAT WILL BEST EXPRESS YOUR MEANING

There is no reason why the speaker should not have the same comprehensive vocabulary as the writer. Choose words as you would your clothes, selecting some for their beauty, others for their richness, others for their general utility, always keeping in mind that, like one's garments, the words should be appropriate to the occasion. (From *How Can I Increase My Vocabulary?*)

### COMPLETE ALPHABETICAL LIST

Note—The initial article in this series began in January, 1911\*

#### **Existible.**

*Existible* (eg-zis-ti-bl; accent on *sis*) means capable of existing.

#### **Exitial.**

*Exitial* (eg-zish-al; accent on *zish*) means fatal, dangerous; as, *exitial* fevers.

#### **Exodus.**

*Exodus* (ek-so-dus; accent on *ek*) means a going out.

"Replying to a question as to whether there was any foundation for the rumor current here that a general *exodus* of American citizens from Mexico City would take place on Saturday, Mr. Lind said such might be the case."

#### **Ex officio.**

*Ex officio* (eks-o-fish-i-o; accent on *fish*) means by virtue of office (and without other especial authority); also used adjectively.

"A justice of the peace may *ex officio* take sureties of the peace."

#### **Exonerate.**

*Exonerate* (eg-zon-e-rate; accent on *zon*) means to relieve of a charge as of blame resting on one.

"The judge ruled that the evidence wholly *exonerated* the defendant."

#### **Exorable.**

*Exorable* (ek-so-ra-bl; accent on *ek*) means susceptible of being moved or persuaded by entreaty.

Religion prompts us to be patient, *exorable*.

—Barrow.

#### **Exorbitant.**

*Exorbitant* (eg-zor-bi-tant; accent on *zor*) means inordinate, excessive.

It was only the greed of her aunt for the

*exorbitant* board she paid that enabled the girl to exact the few comforts she had.

—Helen Martin.

#### **Exorcise.**

*Exorcise* (ek-sor-size; accent on *ek*) means to expel by conjuration; to drive out by religious or magical agencies; often used figuratively.

Something wonderful had happened to him; something which not only *exorcised* from his mind its resentment and shame, but breathed into every chamber of his brain the desire to be a true knight of Christ's chivalry.

—Harold Bigbie.

#### **Exorcism.**

*Exorcism* (ek-sor-sizm; accent on *ek*) means expelling evil spirits by conjuration.

Buddha, in his glimmering shrine, lifted his hand as if in a gesture of bland *exorcism* before which the mirage of a vulgar and trivial age must presently fade away.—*Anna Sedgwick*.

"The amendment is an *exorcism*, a banishment of a political ghost to quiet uneasy minds."

#### **Exordial.**

*Exordial* (eg-zor-di-al; accent on *zor*) means introductory, initial; as, the *exordial* verses of the poet.

#### **Exordium.**

*Exordium* (eg-zor-di-um; accent on *zor*; *o* as in *nor*) means the beginning of anything; specifically the introductory part of a discourse.

They seemed to be personal words, in despite of his *exordium*, and V. Vivian boggled a little over the last of them.—*Henry Sydnor Harrison*.

#### **Exoterics.**

*Exoterics* (accent on *ter*) means that which is publicly taught; popular instruction, especially in philosophy.

# A Study of Words

From *The Inside Of The Cup*

By WINSTON CHURCHILL

*The Definitions and Pronunciations of the Words in Italics Follow the Excerpts.*

Become conversant with the world's best authors, and cull from their writings the words by which their best thoughts are expressed.—Golden Guide from "How Can I Increase My Vocabulary?"

\*\*\*\*\*His anger, sometimes roused, had a terrible moral quality that never failed to thrill her, and the Loyal Legion button on his black frock coat seemed to her an *epitome* of his character.

\*\*\*\*\*"Somebody who will present Christianity to me in such a manner that it will appeal to my reason, and enable me to *assimilate* it into my life."

\*\*\*\*\*"Good for you, Nell," said her husband, approvingly. "Come now, professor, you sit up in the University Club all Sunday morning and discuss *recondite* philosophy with other learned agnostics, tell us what is the matter with Mr. Hodder's theology. That is, if it will not shock grandmother too much."

\*\*\*\*\*He was that *sine qua non* of modern affairs, a corporation lawyer,—although he resembled a big and genial professor of Scandinavian extraction.

\*\*\*\*\*But his was an *esoteric* reputation,—the greater fame had been Eldon Parr's.

\*\*\*\*\*A week later he boarded an east-bound limited train, armed with *plenary* powers.

\*\*\*\*\*By no means a *negligible* element in Nelson Langmaid's professional success had been his possession of what may be called a sixth sense, and more than once, on his missions of trust, he had listened to its *admonitory* promptings.

\*\*\*\*\*He gave Langmaid the impression—though without apparent egotism—that by accepting the call he would be conferring a favour on St. John's; and this was when he spoke with real feeling of the ties that bound him to Bremerton. Langmaid felt a certain *deprecation* of the fact that he was not a communicant.

\*\*\*\*\*Hodder himself had but glanced at a few of them, and to do him justice this *abstention*

had not had its root in cowardice. His life was full—his religion "worked." And the conditions with which these books dealt simply did not exist for him.

\*\*\*\*\*The fact that there were other churches in the town less successful than his own (one or two, indeed, virtually starving) he had found it simple to account for in that their denominations had abandoned the true conception of the Church, and were logically degenerating into *atrophy*.

\*\*\*\*\*Hodder was not given to trite *acquiescence*.

\*\*\*\*\*But the rector was finding difficulty in *tabulating* his impressions.

\*\*\*\*\*And I thoroughly agree with you that their *ultimate* solution is dependent on Christianity. If I did not believe,—in spite of the *evident* fact which you point out of the Church's lost ground,—that her future will be greater than her past, I should not be a clergyman."

\*\*\*\*\*Although he found the complications of a modern city parish somewhat bewildering, the new rector entered into his duties that winter with apostolic zeal. He was aware of limitations and *anomalies*, but his faith was boundless, his energy the subject of good-natured comment by his vestry and parishioners, whose pressing invitations to dinners he was often compelled to refuse.

\*\*\*\*\*He did not have to commit the *banality* of reminding them of this conviction of his at their own tables; he had sufficient humour and penetration to credit them with knowing it. No, he went farther in his unsuspected analysis, and perceived that these beliefs made one of his chief attractions for them. It was pleasant to have authority in a black coat at one's board; to defer, if not to bend to it. The traditions of fashion demanded a clergyman in the *milieu*, and the more tenaciously he clung to his *prerogatives*, the better they liked it.

\*\*\*\*\*The daughter of Thurston Gore, with all her astuteness and real estate, was a *naïveté*

in regard to spiritual matters that Hodder had grown to recognize as impermeable. . . .

\*\*\*\*\*It troubled him vaguely, for Mr. Parr was the *aggressor*. . . .

\*\*\*\*\*Mr. Parr seemed to regard the rest of his fellow-creatures with the suspicion at which Langmaid had hinted, to look askance at the *amenities* people tentatively held out to him. . . .

\*\*\*\*\*And the private watchman whom Hodder sometimes met in the darkness, and who invariably scrutinized pedestrians on Park Street, seemed symbolic of this attitude. On rare occasions, when in town, the financier dined out, limiting himself to a few houses. Once in a long while he attended what are known as banquets, such as those given by the Chamber of Commerce, though he generally refused to speak. . . .

\*\*\*\*\*Hodder, through Mr. Parr's *intervention*, had gone to one of these, ably and breezily presided over by the *versatile* Mr. Plimpton. . . .

To venture on any topic relating to the affairs of the day were merely to summon forth the banker's *dogmatism*, and Hodder's own opinions on such matters were now in a strange and unsettled state. . . .

\*\*\*\*\*Owing partly to the old-fashioned ideas of Dr. Gilman, and partly to the *conservatism* of its vestry, the *institutionalism* of St. John's was by no means up to date. No settlement house, with day nurseries, was maintained in the slums. The parish house, built in the early nineties, had its gymnasium hall and class and reading rooms, but was not what in these rapidly moving times would be called modern.

\*\*\*\*\*Presiding over its *activities*, and seconded by a pale, but earnest young man recently ordained, was Hodder's first assistant, the Reverend Mr. McCrae. . . .

\*\*\*\*\*The fact that this *tacit* criticism did not seem unkindly did not greatly *alleviate* the impatience that he felt from time to time. . . .

\*\*\*\*\*This attitude, as Hodder analyzed it from the expressions he occasionally surprised on his assistant's face, was one of *tolerance* and *experience*, contemplating, with a faint amusement, and a certain regret, the wasteful expenditure of youthful vitality. . . .

\*\*\*\*\*If the truth be told, the more Hodder be-

came absorbed in these activities of the parish house, the greater grew his perplexity, the more acute his *feeling of incompleteness*; or rather, his sense that the principle was somehow *fundamentally at fault*. Out of the waters of the *proletariat* they fished, *assiduously* and *benignly*, but at random, strange specimens! brought them, as it were, blinking to the light, and held them by sheer struggling. And sometimes, when they slipped away, dived after them. The young curate, Mr. Tompkinson, for the most part did the diving; or, in scriptural language, the searching after the lost sheep. . . .

\*\*\*\*\*It should undoubtedly have been a consolation to any rector to possess Mr. Attebury's unqualified approval, to listen to his somewhat *delphic* compliments,—heralded by a clearing of the throat. He represented the faith as delivered to the saints, and he spoke for those in the congregation to whom it was precious. Why was it that, to Hodder, he should gradually have assumed something of the aspect of a Cerberus? Why was it that he *incited* a perverse desire to utter heresies? . . .

\*\*\*\*\*In addition to a respected lineage, he possessed an unusual blending of *aggressiveness* and personal charm that men found irresistible. . . .

\*\*\*\*\*"Then I wish it hadn't been made so explicit. Its very *definiteness* is somehow—stultifying. . . ."

\*\*\*\*\*She glanced up at him, hesitatingly, with a puzzled wonder, such a positive, *dynamic* representative of that teaching did he appear. . . .

\*\*\*\*\*And if you consider the *preponderance* of the evidence of the Gospels themselves—my brother-in-law says—you will find that the *miraculous birth* has very little to stand on.

\*\*\*\*\*"Do not think that I am accusing you of *superficiality*, Mrs. Goodrich; I am sure you wish to go to the bottom, or else you would be satisfied with what you have already read and heard." . . .

\*\*\*\*\*"I think clergymen don't understand the harm it is doing in concentrating the attention on such a *vulnerable* and non-essential point. Those of us who are striving to reorganize our beliefs and make them *tenable*, do not bother our heads about miracles. . . ."

\*\*\*\*\*"Let me ask you if you have thought out the difference your conception of the Incarna-

tion,—the lack of a *patently* divine commission, as it were,—makes in the doctrine of grace?"

\*\*\*\*\*It gives me more self-respect, more self-reliance. George Bridge says that the logical conclusion of that old doctrine is what philosophers call *determinism*—Calvinistic predestination. . . .

\*\*\*\*\*History proves that to take anything away from the faith is to *atrophy*, to destroy it. . . .

\*\*\*\*\*My experience is that in the early stages of spiritual development we are impervious to certain truths. . . .

Yet, as he stood in the window looking after her retreating figure, there gradually grew upon him a vague and uncomfortable feeling that he had not been satisfactory, and this was curiously coupled with the realization that the visit had added a considerable *increment* to his already pronounced liking for Eleanor Goodrich.

\*\*\*\*\*Against those gates and their *contiguous* grill, the rude onward rush of the city had beaten in vain, and, baffled, had swept around their serene enclosure, westward. . . .

\*\*\*\*\*Mr. Plimpton, before whose *pertinacity* the walls of Jericho had fallen; and finally the queer, twisted Richardson mansion of the Everett Constables, whither he was found, with its recessed doorway and tiny windows peeping out from under mediaeval, . . .

\*\*\*\*\*Hodder was *astute*, he saw into people more than they suspected, but he was not sophisticated. . . .

"But surely," she said, "we ought not to be punished for our mistakes. I cannot believe that Christ himself intended that his religion should be so *inelastic*, so hard and fast, so cruel as you imply. . . .

\*\*\*\*\*We are beginning to realize in these days something of the effects of character on character,—*deteriorating* effects, in many instances. . . .

\*\*\*\*\*On the contrary, she seems more of a person than she was; she has clearer, *saner* views of life; she has made her mistake and profited by it. . . .

"You are making it very hard for me, Mrs. Constable," he said. "You are now advocating an *individualism* with which the Church can have no sympathy. Christianity teaches us that

life is *probationary*, and if we seek to avoid the trials sent us, instead of overcoming them, we find ourselves farther than ever from any solution. . . .

"And I can see so plainly now that my husband would have been far, far happier with another kind of woman. I drew him away from the only work he ever enjoyed—his painting. I do not say he ever could have been a great artist, but he had a little of the divine spark, in his enthusiasm at least—in his *assiduity*. . . .

\*\*\*\*\*The *motive* power was lacking, and no matter how hard I tried, I was only half-hearted, and he realized it instinctively—no amount of feigning could deceive him. Something deep in me, which was a part of my nature, was antagonistic, *stultifying* to the essentials of his own being. . . .

\*\*\*\*\*You may insist now that my argument against your present conviction of the *indissolubility* of marriage is mere individualism, but I want you to think of what I have told you, not to answer me now.

Hodder did not attempt to *refute* her—she had, indeed, made discussion impossible. . . .

\*\*\*\*\*She brought home to him, as never before, a sense of the *anomalous* position of the Church of these modern days, of its appallingly lessened weight even with its own members. . . .

\*\*\*\*\*And while Mrs. Constable had not, as she perceived, shaken his conviction, the very vividness and unexpectedness of a confession from her had stirred him to the marrow, had opened doors, *perforce*, which he himself had marked forbidden, and given him a glimpse beyond before he could lower his eyes. . . .

\*\*\*\*\*And his voice—*despite* his disagreement—maintained the quality of his sympathy. . . .

\*\*\*\*\*And after a few minutes of *desultory* conversation, the rector left.

And after a . . .

\*\*\*\*\*The two are still in *opposition*, not yet in opposition, but the discerning may perchance read a prophecy in the *salient* features of the priest. . . .

"This poison," Eldon Parr went on unevenly, "has eaten into my own family. My daughter, who might have been a comfort and a companion, since she chose not to marry, was car-

ried away by it, and brought it *incumbent* upon her own. . . .

\*\*\*\*\*What had happened to the boy, to bring to naught the fair promise of this earlier *pre-sentment*? . . . .

\*\*\*\*\*Everywhere *individualism* reared its ugly head, everywhere it seemed plausible to plead justification: . . . .

\*\*\*\*\*for Mr. Parr, properly heralded, had gone abroad on one of those periodical, though lonely tours that sent *anticipatory* shivers of delight down the spines of foreign picture-dealers. . . . .

Mr. McGraw, Hodder's assistant, seemed to regard these annual phenomena with a grim philosophy, a relic, perhaps, of the Calvinistic *determinism* of his ancestors. He preached the same definite sermons, with the same *imperturbability*, to the dwindled congregations in summer and the enlarged ones in winter. . . . .

\*\*\*\*\*His seemed the weariness of *futility*. And *introspection* was revealing a crack—after so many years—in that self that he had believed to be so strongly wedded.

\*\*\*\*\*For she was the *quintessence* of that feminine product of our country at which Europe has never ceased to wonder, and to give history would no more account for her than the process of manufacture explains the most delicate of scents. . . . .

\*\*\*\*\*Her poise, her quick detection of sham in others not so fortunate, her absolute conviction that all things were as they ought to be; her charity, her interest in its *recipients*; her smile, which was kindness itself; her delicate features, her white skin with its natural bloom; the grace of her movements, and her hair, which had a different color in changing lights—such an *ensemble* is not to be depicted save by a skilled hand. . . . .

\*\*\*\*\*Few who remembered the *gaucheries* of Captain Corington's daughter on her first presentation to his family's friends could recognize her in the cosmopolitan Mrs. Larrabee. . . . .

\*\*\*\*\*Grace Larrabee's *cosmopolitan* was of that *apperception* that knows the value of *roots*, and during her widowhood she had been thrusting them out. . . . .

\*\*\*\*\*The *effluvia* from hot asphalt bore no resemblance to the salt-laden air that rattled the

Venetian blinds of the big bedroom to which he was assigned. . . . .

\*\*\*\*\*His very unbending attitude aroused their inherent craving for rigidity in his profession; he was neither *plastic*, *unctuous*, nor subservient; his very homeliness, redeemed by the eyes and mouth, compelled their attention. . . . .

\*\*\*\*\*He was by no means a Puritan; and while he looked upon a reasonable *asceticism* as having its place in the faith that he professed, it was no *asceticism* that prevented a more complete *acquiescence* on his part in the mad carnival that surrounded him. . . . .

\*\*\*\*\*Clergymen ought not to be *apologetic*, and your conviction cannot fail, in the long run, to have its effect." . . . .

\*\*\*\*\*He had, as if by a miracle, escaped destruction in some *insidious* form. . . . .

\*\*\*\*\*Why this *insatiate* ambition on his part in an age of unbelief? . . . . .

\*\*\*\*\*It was strange, in spite of everything, that hope sprang up within him, a *recurrent* geyser.

\*\*\*\*\*Yet the remark, somehow, had had an *illuminating effect* like a flashlight, revealing to him the isolation of the Church as never before.

\*\*\*\*\*And the palpable fact that his regret was more on the clergyman's account than for the social *faux pas* drew Hodder the more, since it bespoke a genuineness of character.

### Epitome.

*Epitome* (accent on *pit*) means anything which represents something else in a condensed form.

### Assimilate.

*Assimilate* (accent on *sim*) means to become incorporated with something; to make it a part of something.

### Recondite.

*Recondite* (accent on *rek*; *i* in *dite* like *i* in *isle* or accent on *con* [*kon*]; *i* in *dite* like *i* in *it*) means profound.

### Sine qua non.

*Sine qua non* (si-ne-kwa-non; *i* like *i* in *ice*) means literally, *without which not*; that which is indispensable.

Note—Standard gives a second pronunciation of *i* as in *it*; *a* as in *ask*; but the pronunciation in which the vowels are long is preferable.)

**Esoteric.**

*Esoteric* (accent on *ter*) means taught to and known by only a select circle; hence, secret; confidential.

**Plenary.**

*Plenary* (accent on *plen*) means entire; absolute; complete.

**Negligible.**

*Negligible* (accent on *neg*; *g* as in *egg*) means that which may be disregarded.

**Admonitory.**

*Admonitory* (accent on *mon*) means serving to warn or reprove.

**Deprecation.**

*Deprecation* (accent on *ka*) means prayer, entreaty; a pleading against; the act of expressing earnest disapproval.

**Abstention.**

*Abstention* (accent on *sten*) means abstaining from.

**Atrophy.**

*Atrophy* (accent on *at*; *phy* like *fi*; *i* as in *it*) means a wasted condition.

**Aquiescence.**

*Aquiescence* (accent on *es*; *i* in *cui* [*kwi*] like *i* in *it*) means submission.

**Tabulating.**

*Tabulating* (accent on *late*) means listing or scheduling.

**Ultimate.**

*Ultimate* (accent on *ul*; *mate* slighted to *met*) means final.

**Anomalies.**

*Anomalies* (accent on *nom*) means deviation from rule type, or form.

**Banality.**

*Banality* (accent on *nal*) means commonplace.

**Prerogatives.**

*Prerogatives* (accent on *rog*) means privileges; unquestionable rights.

**Naïveté.**

*Naïveté* (nah-eve-tay) means ingenuous;

*Naïveté* (nah-eve-tay) means ingenuousness; frankness; artlessness.

**Impermeable.**

*Impermeable* (accent on *per*) means impervious; permitting no passage into or through.

**Aggressor.**

*Aggressor* (accent on *gres*) means one who begins the quarrel.

**Amenities.**

*Amenities* (accent on *men*) means the pleasant things of life; agreeableness of climate, situation, condition.

**Tentatively.**

*Tentatively* (accent on *ten*) provisionally; experimentally.

**Intervention.**

*Intervention* (accent on *ven*) means something coming between.

**Versatile.**

*Versatile* (accent on *ver*; *tile* like *til*) means many sided; capable of applying oneself to varied tasks or occupations.

**Dogmatism.**

*Dogmatism* (accent on *dog*) means positive or arrogant assertions of what one believes to be true.

**Conservatism.**

*Conservatism* (accent on *serv*) means cautiousness in advocating or endorsing what is new or untried; opposition to innovation or change.

**Institutionalism.**

*Institutionalism* (accent on *tu*) means the spirit that exalts established institutions; opposed to individualism.

**Tacit.**

*Tacit* (accent on *tac* [*tas*]) means silent.

**Proletariat.**

*Proletariat* (accent on *ta*; *a* as in *ate*) means the working class; also the lower strata of society.

**Assiduously.**

*Assiduously* (accent on *sid*) means diligently; zealously.

**Benignly.**

*Benignly* (be-nine-li; accent on *nine*) means kindly.

**Delphic.**

*Delphic* (del-fik; accent on *del*) means ambiguous; capable of more than one interpretation.

**Incited.**

*Incited* (accent on *cit* [*site*]) means to arouse to action. (*Excite* means to produce agitation.)

**Aggressiveness.**

*Aggressiveness* (accent on *gres*) means the tendency to encroach upon another; prone to begin a quarrel.

**Definiteness.**

*Definiteness* (accent on *nite*, pronounced *nit*) means that which is determined with precision.

**Stultifying.**

*Stultifying* (accent on *stul*; secondary accent on *fi*) means causing to appear absurdly foolish.

**Dynamic.**

*Dynamic* (accent on *nam*) means pertaining to forces not in equilibrium; opposed to static (bodies at rest); pertaining to forces whether or not in equilibrium.

**Preponderance.**

*Preponderance* (accent on *pon*) superiority in weight, influence, and the like.

**Superficiality.**

*Superficiality* (su-per-fish-i-al-i-ty); accent on *al*) means shallowness.

**Vulnerable.**

*Vulnerable* (accent on *vul*) means capable of being wounded.

**Tenable.**

*Tenable* (accent on *ten*) means an opinion that may be sustained.

**Patently.**

*Patently* (accent on *pat*) means manifestly.

**Determinism.**

*Determinism* (accent on *ter*) means the belief that volition is decided by antecedent causes; fatalism; destiny.

**Atrophy.**

*Atrophy.* (See definition above.)

**Impervious.**

*Impervious* (accent on *per*) means not susceptible to change.

**Increment.**

*Increment* (accent on *in*) means that which is added.

**Contiguous.**

*Contiguous* (accent on *tig*; *g* as in *get*) means that which is adjacent.

**Pertinacity.**

*Pertinacity* (accent on *nas*) means persistent tenacity.

**Astute.**

*Astute* (accent on *stute*) means keenness of perception.

**Sophisticated.**

*Sophisticated* (accent on *phis* [*fis*]) means wise.

**Deteriorating.**

*Deteriorating* (accent on *te*; *e* as in *eel*; *a* in *rate* like *a* in *ale*) means to lower the character or the quality of a person or thing.

**Probationary.**

*Probationary* (accent on *ba*) means serving on probation or trial.

**Assiduity.**

*Assiduity* (accent on *du*) means close application; zeal.

**Motive.**

*Motive* (accent on *mo*; *o* as in *old*) means causing motion.

**Stultifying.** (See definition above.)

**Indissolubility.**

*Indissolubility* (accent on *sol*; secondary accent on *bil*) means that which cannot be dissolved.

**Refute.**

*Refute* (accent on *fute*) means to disprove,—to overcome by argument or proof.

**Perforce.**

*Perforce* (accent on *force*) means necessarily; by force or argument.

**Despite.**

*Despite* (accent on *spite*) means in spite of, notwithstanding.

**Anomalistic.**

*Anomalistic* (accent on *lis*) means pertaining to anomalies or to an anomaly. (See definition of *anomalies* given above.)

**Desultory.**

*Desultory* (accent on *des*) means rambling; not sequential.

**Apposition.**

*Apposition* (accent on *si*; *i* as in *it*) means that which is placed next in position.

**Salient.**

*Salient* (sa-li-ent; accent on *sa*; *a* as in *ale*) means standing out prominently.

**Presentment.**

*Presentment* (accent on *sent* [*zent*]) means presentation; semblance; likeness; manifestation of character.

**Individualism.**

*Individualism* (accent on *vid*) means the right of the individual to act independently, without taking into account a relationship to society; also selfishness.

**Anticipatory.**

*Anticipatory* (accent on *tic* [*tis*]) means to take account of in advance.

**Determinism.** (See definition above.)

**Imperturbability.**

*Imperturbability* (accent on *bil*; secondary accent on *im*) means calmness; the ability to remain undisturbed.

**Futility.**

*Futility* (accent on *til*) means uselessness.

**Introspection.**

*Introspection* (accent on *spec* [*spek*]) means looking within.

**Quintessence.**

*Quintessence* (accent on *tes*) means the most essential part of anything.

**Recipients.**

*Recipients* (accent on *cip* [*sip*]) means receivers.

**Ensemble.**

*Ensemble* (on-som-bl; accent on *som*; *n*, nasalized) means all the parts of anything taken together.

**Gaucheries.**

*Gaucheries* (go-she-reez; accent on *reez*; *o* as in *old*) means awkward actions.

**Cosmopolitanism.**

*Cosmopolitanism* (accent on *pol*; secondary accent on *cos*) means not confined to any part of the physical world nor to the world of thought.

**Apperception.**

*Apperception* (accent on *cep*) means that kind of perception in which the mind is conscious of perceiving; self-consciousness.

**Effluvia.**

*Effluvia* (accent on *flu* [*floo*]; *oo* as in *food*) means subtle emanations; especially noxious exhalations from decayed matter. (The singular is *effluvium*.)

**Plastic.**

*Plastic* (accent on *plas*) means movable; capable of being wrought into another form.

**Unctuous.**

*Unctuous* (ungk-shus; accent on *ungk*) means oily.

**Asceticism.**

*Asceticism* (accent on *cet* [*set*]) means having to do with self-denial.

**Acquiescence.** (See definition above.)

**Apologetic.**

*Apologetic* (accent on *get* [*jct*]) means offering an apology or excuse for an act or belief.

**Insidious.**

*Insidious* (accent on *sid*) means stealthy.

**Insatiate.**

*Insatiate* (in-sa-shi-ate; accent on *sa*) means not capable of being satisfied.

**Recurrent.**

*Recurrent* (accent on *cur*) means to occur again.

**Faux pas.**

*Faux pas* (fo-pa; *o* as in *old*; *a* as in *father*) means a false step.

**Ex parte.**

*Ex parte* (eks-par-tee; accent on *par*) means with reference to or in connection with only one of the persons or parties concerned.

The portentous things we hear about it [Post-Impressionism] are not the adumbrations of an intelligible and precious truth, but are mere *ex parte* assertions.—*Royal Cortissoz*.

**Expatriate.**

*Expatriate* (e's-pa-shi-ate; accent on *pa*; *a* as in *ate*) means to move at large; to enlarge in discourse.

"They were *expatriating* over the beauties of the sunset when she appeared."

**Expatriatory.**

*Expatriatory* (accent on *pa*) means amplificatory, expatiating.

**Expatriate.**

*Expatriate* (eks-pa-tri-ate; accent on *pa*; *a* as in *ate*) means to banish, send out of one's native country.

. . . and you elect to marry a poor, *expatriated* Englishman with a shadow to live down.—*Kate Jordan*.

**Expatriation.**

*Expatriation* means banishment.

"The debate ended, southern men had to choose between . . . their convictions on one side and *expatriation* on the other."

**Expectorate.**

*Expectorate* (eks-pek-to-rate; accent on *pek*) means to eject matter from the lungs.

# Queries and Answers

Selected from the Editor's Daily Mail

## Begin and Commence.

EDITOR CORRECT ENGLISH: Elkhart, Ind.

Please explain in the next issue of CORRECT ENGLISH, by illustration, the difference, if any, between the words *begin* and *commence*, also *special* and *especial*.

AN INTERESTED SUBSCRIBER.

Answer:—The following from THE CORRECT WORD will answer your query:

### Commence, Begin, Start.

1. *Commence* and *begin* are, in the main, interchangeable in meaning, but the simple Anglo-Saxon *begin* is usually regarded as preferable. *Commence* is far more restrictive in its application than is *begin*. Thus: A tree can *begin* to to grow, but not *commence* to grow (*Commence* cannot be logically followed by the infinitive.) Again *commence* or *commencement* refers merely to some form of *action*, while *begin* is not so restricted, it being applicable to the action, state, material, extent, etc. Because of the restrictive application of *commence*, and because of the adaptability of *begin* to all ordinary uses the latter is generally recommended.

### Especial and Special; Especially and Specially.

*Especial* and *special* are interchangeable in meaning, but *special* is more common. In some of their meanings, *especially* and *specially* are interchangeable, as, for example, in such sentences as, "He is *specially* interested," etc., or "He is *especially* interested." *Specially*, however, has another meaning in which it is not synonymous with *especially*, as, in the sense of a particular reason or purpose, by special or exceptional action or proceeding; as, "An officer was *specially* designated to see that the law was enforced." In regard to the respective uses of *especially* and *specially*, Century gives the following: *Especially* is for rhythmical reasons (because it occurs most frequently at the beginning of a dependent clause, where usually an unaccented particle occurs, and where, therefore, a word with an accent on the first syllable is instinctively avoided) much more common than *specially*.

## Receipt, Recipe.

Touson, Ariz.

EDITOR CORRECT ENGLISH:

Please inform me as to the correct uses of the words *receipt* and *recipe*. For instance, is *recipe* ever correctly used when speaking about the formula of a cake or salad, or if it is correct, is not the word *receipt* preferred? Should not *recipe* be limited in its use to a physician's prescription or chemical formula? A READER.

Answer:—The CORRECT WORD gives the following: "One properly says, 'the *receipt* calls for three cupfuls of flour,' *recipe* being restricted in its use as a medical term. Century says: '*Receipt* is distinguished from *recipe* by the common restriction of that word (*recipe*) to medical uses; as, 'A *receipt* for a pudding.'"

### Free, Freer, Freest.

EDITOR CORRECT ENGLISH:

There has been some dispute in our office as to the use of the word *freest*, as the superlative of free. Is it correct to say *freest* and *freer*, or *most free*, and *more free*?

2. Will you also kindly tell me about the use of the word *none*? Would it be correct to say "None of the companies *intends* to sell," or should *none* take the plural verb?

A SUBSCRIBER.

Answer:—1. Yes, there is such a word as *freest*, the comparison being *free*, *freer*, *freest*. Words of one syllable are not properly compared by *more* and *most*, *less* or *least*.

2. *None* should take the plural verb when the context shows plurality, as in the word *companies*. Thus, (plural use) "*None* of the companies *intend* to sell"; (singular use) "*None* of the mail has been attended to."

### Combative.

*Combative* (accent on *com*: pronounced either *kom* or *kum*).

"Tom was *combative*." (*Tom-Com*.)

### Anchovy.

(*Sauce*.)

*Anchovy* (accent on *cho*: *ch* like *ch* in *choke*).

"He *choked* while swallowing some *anchovy* sauce." (*Choke-Cho*.)

# Helps for the Teacher

## What of; In the Circumstances; Learned Man.

EDITOR CORRECT ENGLISH:

Will you please answer the following questions through the next issue of your magazine? I think I have asked one or two of these questions before, but they were overlooked by you, or at any rate, they were not answered.

1. Is *what* correctly used in a sentence like this? "*What* of sorrow and misfortune, he was driven almost mad"? I take it that *what* is here used as an adverb. Is this correct?

2. Is *in* correctly used in this sentence? "He had a hard struggle but *in* the circumstance, he did the best he could."

3. How is *learned* pronounced when used as an adjective as when we speak of a *learned* man? Where is the accent, and is it correct to pronounce it as though it were a verb?

Please try and answer these questions in the next issue of CORRECT ENGLISH.

A SUBSCRIBER.

Answer:—1. Yes; *what* is used as an adverb, but is properly followed by *with*, not *of*.

2. "*In* the circumstances" is used when mere situation is expressed; "*under* the circumstances," when action performed is expressed. If the meaning to be conveyed is "in the situation in which he found himself," then "*in* the circumstances" is correct. As the context is missing, I cannot decide whether *in* or *under* is required.

3. *Learned*, when used as a modifier, as in your construction, is pronounced as made up of two syllables (accent on *learn*).

## Want and Wish.

EDITOR CORRECT ENGLISH:

Kindly inform me in the next issue of CORRECT ENGLISH whether *want* as used in the following is correct:

"We *want* to thank Thee, O Lord."

A. F. I.

Answer:—*Wish* is required. THE CORRECT WORD gives the following:

*Want* is used of that which may be simply lacking or which may be both lacking and nec-

essary; *need* is used of that which is lacking and necessary. One may *want* a new garment, but may not *need* it. *Want* should not be interchangeably used with *wish*. One properly says, "I *wish* to see you," not "I *want* to see you."

EDITOR CORRECT ENGLISH:

Kindly answer the following questions in the next issue of CORRECT ENGLISH:

1. In the sentences, "This smells like perfume," and "Her eyes are like stars," what part of speech is *like*, and what is its construction?

2. In the sentence, "There was a man who became King," *there* is called an expletive. Is it given any value as a modifier when diagramming the sentence?

3. In your Drill Book the nominative case is used in such a sentence as "They did not think of its being I." Several of the books we use in the class give the objective case with the reason that the pronoun *me* is object of the preposition *of*.

4. How would you diagram the sentence, "There is no such word as fail"?

5. There seems to be so much difference of opinion in the Grammars about the uses of *as* and *like*.

Answer:—1. In the sentences, "This smells like perfume," and "Her eyes are like stars," *like* is construed as an adjective, with the preposition *unto* understood; the adjective properly following the verbs of the senses, smell, taste, etc., when expressing inaction. *Like* may also be properly construed as a preposition, just as the adverb *near* is construed as a preposition in the sentence, "He lives *near* me."

2. When *there* is used as an expletive, dispose of it by placing it in a box by itself just above the subject. It has no value as a modifier.

3. The CORRECT ENGLISH DRILL BOOK is correct in its disposition of the noun or pronoun after *being*. The pronoun that follows *being* is not the object of the preposition *of*, as any one worthy of the name of a grammarian would

know. The meaning is not that they do not think of *me*, but that they do not think of its *being* I. *Being* (verbal noun) is the object of the preposition *of*; its verb part requires a complement, and the complement of the verb *be* is always in the nominative case except in the case of the infinitive *to be* when *used as a verb*; it is then in the objective case. By transposing the sentence "Its being I did not occur to them," you will see that the complement of being would properly be *I*. Study carefully the exposition of the complement in CORRECT ENGLISH: A COMPLETE GRAMMAR, and you will see that the only logical exposition of the noun or pronoun after *being* or *to be* in constructions like the one mentioned calls for the nominative.

4. *Word* is the subject, modified by *no* and *such*. *Is* is the predicate verb. *There* is an introductory word or expletive. *Fail* is the subject in the subordinate clause "fail is as;" *is* is the predicate verb; *as* is the predicate complement, and is used as a relative pronoun, the rule being that *as* is a relative pronoun after *such* and *same*. See *Ibid*.

5. The exposition of *as* and *like* as given in CORRECT ENGLISH GRAMMAR is strictly in accord with the grammar of our language.

Jacksonville, Ill., April 26, 1914.

EDITOR CORRECT ENGLISH:

Will you please analyze the following sentence: "Any life that is worth living must be a struggle, a swimming, not with, but against the stream."

J. F.

The following is the analysis of your sentence:

"Any life that is worth living must be a struggle, a swimming, not with, but against the stream."

The sentence is complex; of which "any life must be a struggle, a swimming, not with, but against the stream," is the principle sentence; "that is worth living," the subordinate clause. Of the principal clause, "life" is the subject modified by *any*; "must be" is the predicate verb; "struggle" is the predicate complement; *swimming* is a verbal noun, and is in apposition with *struggle* and is in the same case (nominative). "With the stream" is a prepositional phrase modifying the verbal noun *swimming*,

the verb part of *swimming* being capable of taking an adverbial modifier. *Stream* is the object of *with*; *not* modifies "with the stream." "Against the stream," the second prepositional phrase, also modifies *swimming*; it is connected with the first prepositional phrase by the conjunction *but*. Of the subordinate clause, *that* is the subject; *is* is the predicate verb; *worth* is the predicate adjective; *living* is a verbal noun, and by adding a preposition it modifies the verb *is* and the complement *worth*. See CORRECT ENGLISH GRAMMAR, page 64, Note. The preposition that is understood is *by*, this word being capable of a wide interpretation, and used to express any ellipsis that can be properly supplied.

### As Good A Letter

EDITOR CORRECT ENGLISH: Chicago, Ill.

Kindly inform me whether the following sentence is correct: "I can write a letter as *good* as anyone." The meaning intended to be conveyed by the user of the above sentence was that he could write a letter which would be as good as any which anyone else might write. I contend that *good* is an adjective and that the use of it as an adverb of manner is never correct. I suggested "I can write as good a letter as anyone else," as being the correct construction. Would the former sentence be correct under any circumstances, leaving to the discernment of the auditor that the latter meaning was intended?

A READER.

Answer:—You are right in the contention that *good* is an adjective, and that in consequence it is incorrectly used in the sentence to which you refer. "I can write *as good a letter* as anyone else," is the correct form.

So . . . . . That.

EDITOR CORRECT ENGLISH: Monticello, Ill.

Is it correct to say, "I am *so* glad to see you." "I am *so* tired," etc.? Does *so* not always require something to complete its meaning, as "I was *so* late *that* I missed the lecture?"

A SUBSCRIBER.

Answer:—*So* in constructions like the one mentioned is properly followed by a "that" clause, as "I was *so* late *that*," etc. The use of *so* without such modification is loosely employed in the sentences, "I am *so* glad; "I am *so* tired."

# Practical Lessons in Speech

By A. CHESTER TUCKER

## CHAPTER IV.

### LESSON 9.

*Breathing.* Elocutionists recognize several kinds of breathing, enumerated by some as follows: *chest* breathing, *costal* breathing, *waist* breathing, *dorsal* breathing, *abdominal* breathing, *et cetera*. Correct, normal breathing is no one of these kinds of breathing, but is inclusive of something in them all.

#### *Rules for Breathing.*

Rule 1. Correct inspiration requires expansion of the abdomen and lower chest,—*not* a contracting of the abdomen and a raising of the upper part of the chest.

Rule 2. Inspiration and exhalation are performed through the muscular action of the diaphragm and lower ribs. Localize the muscular sensation of breathing in the diaphragm; the upper chest will take care of itself.

Corollary. Clavicular (collar bone) breathing, performed by lifting and lowering the shoulders and collar bone, is used in an attitude typifying exhaustion or extreme mental stress; also, it is practiced as a momentary breathing exercise to relieve muscular strain of the lower chest functions.

Rule 3. In vocalizing, the lungs are kept comfortably full of air; little puffs of breath taken from the top of the lungs being used for the production of vocal sound. In breathing exercises, do not fill the lungs to their capacity; in case of a feeling of dizziness, cease from the exercise for a while.

Rule 4. Inhale through the nostrils; inhalation through the mouth gives rise to many throat troubles.

## CHAPTER IV.

### LESSON 10.

*Breathing.* The first instruction in breathing is to *breathe*. The second instruction in breathing is to breathe through the breath organ,—the nostrils. Does the student complain of adenoids? Then let him have them taken out at once. Good speakers never complain of adenoids or enlarged tonsils.

Let the student record the following chest measurements at the beginning of his training: with lungs inflated to full capacity, measure chest girth over sternum; with lungs deflated, take the same measurement.

In suggesting certain physical exercises throughout these pages, as we are about to do in instructions for breathing, in this lesson, we would impress upon the student that the virtue of the exercises does not lie in practicing them for a day now and then, but in practicing them persistently for long periods of time. When one considers that oratory schools of standing seldom give regular courses of shorter duration than four years, the student should be impressed with the extreme amount of grind and application that seems to them necessary to inculcate abiding progress in the art.

Exercise 1. Practice the following exercise morning, noon, and night: stand erect, shoulders thrown back, head erect and chin in, and breathe Nature's fresh air, till the lungs are full, immediately exhaling a little and holding the rest. Did the student ever see a person rolled over a barrel? With something of the same effect, let your chest, back and abdominal muscles be rolled or stretched over and around the volume of air held in the lungs. Exhale after holding the air fifteen seconds. Take a number of normal breaths, and repeat the operation for from five to ten times to an exercise.

To stretch is Nature's first law for muscular development. The extent to which the chest may be developed by the preceding simple exercise practiced daily is truly remarkable. At the end of the first week of persistent exercise, new chest measurements should be taken and compared with the former figures.

Note.—Sitting-up exercises are practiced with profit in connection with breathing exercises. Refer to Chapter III, Lesson 8, Exercises 3, 4, 5, 6.

# Picturesque Description

Excerpts from "THE INSIDE OF THE CUP,"

By *Winston Churchill.*

The Function of Description Is to Create in the  
Mind of the Reader the Picture or the  
Mood Conceived by the Author.

(Note how the author gives color to his description by means of rhetorical imagery.)

\* \* \* \*

\*\*\*\*\*The stalks of late flowers lay withering, but here and there the leaves were still vivid, and clusters of crimson berries gleamed in the autumn sunshine. A pergola ran down the middle, and through denuded grape vines he caught a glimpse, at the far end, of sculptured figures and curving marble benches surrounding a pool. . . .

\* \* \* \*

With no fixed orbit, the rector cut at random through all of these strata, and into a fourth. Not very far into it, for this apparently went down to limitless depths, the very contemplation of which made him dizzy. The parish house seemed to float precariously on its surface.

\* \* \* \*

Sunday after Sunday Hodder looked upon the same picture, the winter light filtering through emblazoned windows, falling athwart stone pillars, and staining with rich colours the marble of the centre aisle. The organ rolled out hymns and anthems, the voices of the white-robed choir echoed among the arches. And Hodder's eye, sweeping over the decorous congregation, grew to recognize certain landmarks. . . .

\* \* \* \*

It was one of those moist nights of spring when the air is pungent with the odour of the softened earth, and the gentle breaths that stirred the curtains in Mr. Parr's big dining-room wafted, from the garden, the perfumes of a revived creation,—delicious, hothouse smells. At intervals showers might be heard pattering on the walk outside. The rector of St. John's was dining with his great parishioner. . . .

\* \* \* \*

\*\*\*\*\*Our scene might almost be mediaeval with its encircling gloom, through which the heavy tapestries and shadowy corners of the huge apartment may be dimly made out. In the center, the soft red glow of the candles, the gleaming silver, the shining cloth, the Church on one side—and what on the other? . . .

\* \* \* \*

\*\*\*\*\*There were long silences when the medium of communication, tenuous at best, seemed to snap, and the two sat gazing at each other as from mountain peaks across impassable valleys. With all the will in the world, their souls lost touch, though the sense in the clergyman of the other's vague yearning for human companionship was never absent. It was this yearning that attracted Hodder, who found in it a deep pathos. . . .

\* \* \* \*

The rector looked down upon him with keen, comprehending eyes, and saw Eldon Parr as he only, of all men, had seen him. For he himself did not understand his own strange power of drawing forth the spirit from its shell, of compelling the inner, suffering thing to reveal itself. . . .

\* \* \* \*

\*\*\*\*\*Her villa was set high above the curving shore, facing a sheltered terrace-garden resplendent in its August glory; to seaward, islands danced in the haze; and behind the house, in the sunlight, were massed spruces of a brilliant arsenic green with purple cones. The fluttering awnings were striped cardinal and white. . . .

\* \* \* \*

\*\*\*\*\*The world, on these mornings, had a sparkling unreality, the cold, cobalt sea stretching to sun-lit isles, and beyond, the vividly painted shore,—the setting of luxury had never been so complete. And the woman who sat opposite him seemed, like one of her own nectarines, to be the fruit that crowned it all. . . .

\* \* \* \*

\*\*\*\*\*She drove him in her buckboard to Jordan's Pond, set like a jewel in the hills, and even to the deep, cliff-bordered inlet beyond North East, which reminded her, she said, of a Norway fiord. And sometimes they walked together through wooded paths that led them to beetling shores, and sat listening to the waves crashing far below. Silences and commonplaces became the rule instead of the eager discussions with which they had begun,—on such safer topics as the problem of the social work of modern churches. Her aromatic presence, and in this setting, continually disturbed him; nature's perfumes, more definable,—exhalations of the sea and spruce,—mingled with hers, anaesthetics compelling lethargy. He felt himself drowning, even wished to drown,—and yet strangely resisted. . . .

\* \* \* \*

On the following Sunday morning, the early light filtered into Alison's room, and she opened her strong eyes. Presently she sprang from her bed and drew back the curtains of the windows, gazing rapturously into the crystal day. The verdure of the Park was freshened to an incredible brilliancy by the dew, a thin white veil of mist was spread over the mirror of the waters, the trees flung long shadows across the turf.

A few minutes later she was out, thrilled by the silence, drawing in deep breaths of the morning air; lingering by still lakes catching the blue of the sky—a blue that left its stain upon the soul; as the sun mounted, she wandered farther,

losing herself in the wilderness of the forest.

\* \* \* \*

He was listening—he had for a long time been listening to a sound which had seemed only the natural accompaniment of the drama taking place in his soul, as though some inspired organist were expressing in exquisite music the undercurrent of his agony. Only gradually did he become aware that it arose from the nave of the church, and turning, his eyes fell upon the bowed head and shoulders of a woman kneeling in one of the pews.

\* \* \* \*

He felt her gaze upon him, but resolutely refused to meet it . . . . They walked in silence until they came to the more open spaces near the edge of the Park, thronged that Saturday evening by crowds which had sought the city's breathing space. Perfect trees cast long fantastic shadows across the lawns, fountains flung up rainbows from the midst of lakes. . . .

\* \* \* \*

In these days of preparation, she haunted him continually. In her he saw typified all those who possessed the divine discontent, the yearning unsatisfied,—the fatalists and the dreamers. And yet she seemed to have risen through instinct to share the fire of his vision of religion revealed to the countless ranks of strugglers as the hidden motive-power of the world, the impetus of scientist, statesman, artist, and philanthropist. They had stood together on the heights of the larger view, whence the whole of the battle-line lay disclosed.

## A Study In Expressive English

From "THE INSIDE OF THE CUP,"

By Winston Churchill

(Note how authors weave words into expressive phrases. Adapt their methods to your own use, conversational and literary.)

The constraint, which had characterized their conversation continued, yet there was a subtle change in the attitude of the clergyman. The financier felt this, though it could not be said that Hodder appeared more at his ease; his previous silences had been by no means awkward. Eldon Parr liked self-contained men. But his percep-

tions were as keen as Nelson Langmaid's, and like Langmaid, he had gradually become conscious of a certain baffling personality in the new rector of St. John's. From time to time he was aware of the grey-green eyes curiously fixed on him, and at a loss to account for their expression. He had no thought of reading in it an element of pity. Yet pity was nevertheless in the rector's heart, and its advent was emancipating him from the limitations of provincial inexperience. . . .

\*\*\*\*\*He had a *faint and fleeting sense of disquiet*, which registered and was gone. . . .

\*\*\*\*\*You will pardon my frankness. When I was a boy, the minister was looked up to as an *intellectual and moral force* to be reckoned with.

"She's gone to New York and become a landscape architect," said his host with a *perceptible dryness*. "Women in these days are apt to be everything except what the Lord intended them to be."

They went downstairs, and Hodder took his leave, although he felt an *odd reluctance* to go. Mr. Parr rang the bell. . . .

\*\*\*\*\*Whether this *incipient intimacy* were *ominous or propitious*, whether there were involved in it a germ (engendered by a *radical difference* of temperament) capable of developing into *future conflict*, he could not now decide. . . .

They were kind, they were delightful, they were interested in him—he occasionally thought—as a somewhat *anarchistic phenomenon*.

It was only natural that he should have his moods of depression. But the recurrent flow of his energy swept them away. Cynicism had no place in his *militant Christianity*, and yet there were times when he wondered whether these good people really wished achievements from their rector.

\*\*\*\*\*In an evening gown, with a string of large pearls resting on her firm and glowing neck, she appeared a *concrete refutation* of the notion of rebirth, the triumph of an *unconscious philosophy* of material commonsense. . . .

\*\*\*\*\*In these ranks were certain maiden ladies and widows who found in church work an outlet to an otherwise *circumscribed existence*. . . .

\*\*\*\*\*Many of them were connected by blood with more fortunate parishioners, but *economic pressure* had scattered them throughout new neighborhoods and suburbs. . . .

The results accomplished seemed indeed, as Mr. Parr had remarked, *strangely disproportionate* to the efforts,—for they laboured abundantly. The Italian mothers appeared *stolidly appreciative* of the *altruism* of Miss Ramsay, who taught the kindergarten, taking their charges off their hands for three hours of a morning, and the same might be said of the Jews and Germans and Russians. . . .

Hodder, with *unconscious fixity*, looked into his assistant's honest face. He had an exasperating notion that McCrae might have said more, if he would. . . .

\*\*\*\*\*And one morning, as he joined Mr. Parr and the other gentlemen who responded to the appeal, "Let your light so shine before men," a strange, ironical question entered the rector's mind—was Gordon Atterbury the *logical product* of those doctrines which he, Hodder, preached with such feeling and conviction? . . .

\*\*\*\*\*He did not add that he had felt it particularly about her, about her husband; nor did he give voice to his *instinctive conviction* that he respected and admired these two more than a hundred others whose professed orthodoxy was without a flaw. . . .

Hodder liked and admired her, but somehow she gave him the impression of having attained her ascendancy at a price, an ascendancy which had apparently been gained by *impressing upon her environment a new note*—literary, aesthetic, cosmopolitan. . . .

"I did not mean to be harsh," he said, "and it is not that I do not understand how you feel. You have made my duty *peculiarly difficult*."

She raised up to him a face from which the mask had fallen, from which the *illusory look* of youth had fled. He turned away . . . And presently she began to speak again, in *disconnected sentences*. . . .

\*\*\*\*\*The barriers of the conventions were down, she had cast her pride to the winds. He seemed to read in her a certain relief. . . .

\*\*\*\*\*Unlike Mrs. Plimpton, for instance, she was so innately a lady that she had met with no resistance in the Eastern watering places, and *her sense of values* had remained the truer for it. . . .

\*\*\*\*\*Yet the remark, somehow, had had an *illuminating effect* like a flashlight, revealing to him the isolation of the Church as never before.

Suddenly, the financier launched forth on a series of *shrewd and searching* questions about Bremerton, its church, its people, its industries, and social conditions. All of which Hodder answered to his apparent satisfaction. Coffee was brought. Hodder pushed back his chair, crossed his knees, and sat perfectly still regarding his host, his body suggesting a repose that did not interfere with his *perceptive faculties*. . . .

## Practice Exercises in Muscular Movement Penmanship, Prepared by the American Penman Magazine

*Success means toil; it means having the grit to fail and try again, the courage to be undaunted by innumerable disappointments and the nerve to smile in the face of defeat.*

*A good handwriting goes far toward making up for other deficiencies and we might add that when other qualifications are possessed — their true value is greatly enhanced by the possession of this. The elegant and rapid writer will always command a high salary.*

*If you really desire to better your condition, to know more so that you will earn and enjoy more, there is no obstacle between you — and the coveted position in life that you can not surmount, provided that you carefully plan your work and keep everlastingly at it.*

*What is worth doing is worth doing — well and what is worth doing well is worth doing quickly, so that you may have an early start to do something else better.*

# Business English for the Busy Man

## The Last Word on the Use of A or An in "An Hotel," "An Historian."

Chicago, Ill., May 2, 1914.

EDITOR CORRECT ENGLISH:

This office is in a terrible turmoil over the correct use of the article before the word *hotel*.

The sentence over which the explosion occurred is as follows: "The mail may be returned to this office on account of there not being a hotel of that name in the city." Kindly indicate which article is required, *a* or *an*.

A SUBSCRIBER.

### Answer to Letter No. 1.

The rule that governs the use of *a* or *an* in its relation to vowels and consonants is as follows:

*A* is used before words beginning with a consonant sound (or aspirate): as, "*a* man;" "*a* horse;" "*a* cart;" "*a* university."

Note:—*U* is equivalent in sound to a consonant, for the blending of sounds *ioo*, of which *u* is composed, produces the initial sound in *y*.

*An* is used before words beginning with *h* when the accent is on the second syllable; thus, "*a* history;" "*an* historian."

Note:—Some writers disregard this rule, and this disregard is so general that the use of *a* before *h* when the accent is on the second syllable cannot be properly censured.

### Letter No. 2.

EDITOR CORRECT ENGLISH:

You see that I recognized you as the authority in the matter of the correct use of the article *a* or *an* before the word *hotel*, when I asked you to rule on the construction; but this friend of mine was not willing to lose his bet, and wrote the "Literary Digest," who replied with the following letter:

"Replying to your inquiry, in the United States the word *hotel* when correctly pronounced takes an aspirated *h* and should be preceded by *a*, not by *an*."

As this does not seem to conform exactly to the rule that you laid down, I would appreciate it very much if you would comment upon it.

Yours very truly,

### Answer to Letter No. 2.

My answer to your former letter was in accordance with the rulings in our dictionaries;

also with that in my text-book THE CORRECT WORD: HOW TO USE IT.

As indicated in my answer, the disregard for the rule is so general that the use of *a* before *h* when the accent is on the second syllable cannot be properly censured. Furthermore, this interchangeability establishes both *a* and *an* as correctly employed in the wording "*an* hotel;" "*an* historian." I quote to you as follows from THE CORRECT WORD—HOW TO USE IT:

"In the case of words beginning with *h*, *an* is always required when *h* is silent; as, '*an* heir;' when *h* is aspirated, *a* is required, unless the accent is on the second syllable, when *an* is used; as, '*a* history;' '*an* historian.' Some speakers prefer to use *a* even when the accent is on the second syllable; in consequence, both *a* and *an* are recorded as used before *h*; that is, when the accent is on the second syllable."

The CENTURY DICTIONARY gives the following: "*An* is still sometimes used before a consonant sound, *especially* before the weak consonant *h*; and in written style and in *more* formal spoken style, *an* is by many, (especially in England) required before the initial *h* of a wholly unaccented syllable, as if such an *h* were altogether silent; thus, '*an* hotel,' but '*a* hostess;' '*an* historian,' but '*a* history;' '*an* hypothesis,' but '*a* hypothetical.' In colloquial speech, and increasingly in writing, *a* is used in all these cases alike."

The STANDARD DICTIONARY records the use of *an* before *h* and also that of *a* before *h*, and says many writers in England use *an* before the unaccented *h*; that is, where the word is accented on a syllable other than the first.

You will see from the rulings that neither you nor your friend can win the bet, as the usage is variant. CENTURY'S ruling as to the use of *an* in written and more formal spoken style and the use of *a* in colloquial language, in the wording *an* hotel, *an* historian, establishes such usage as good usage; again, CENTURY'S ruling that in colloquial speech and increasingly in writing *a* is used in all these cases alike shows an increasing tendency to favor *a*. But this tendency does not establish such usage to the exclusion of the article *an*.

This strictly accords with my ruling in THE CORRECT WORD, and also shows that the Literary Digest, in making the statement that only *a* should be used, has not provided for the variant and correct usage of *an*. Not to recognize the correctness of *an* before an unaccented *h* (when the accent is on the second syllable) is to discredit the rulings in our dictionaries, or in other words, the usage of good writers and speakers; the rulings in the dictionary being based on that usage. Undoubtedly, in time, *an* will be entirely eliminated, but that time is not at hand.

To summarize, *the last word on the use of a and an* in the wording "*an* hotel," "*an* historian," is that both articles conform to usage.

**Fair.**

Minneapolis, Minn.

EDITOR CORRECT ENGLISH:

Please inform me through the next issue of CORRECT ENGLISH whether *fair* is used as an adjective or an adverb in the following sentence:

"He did not treat me *fair*."

I rather think that it is used as an adverb, but to be certain, I ask you.

A SUBSCRIBER.

Answer:—Construe *fair* as an adverb modifying *treat*. (*Fair* is interchangeably used with *fairly* when construed as an adverb.)

**Guaranty and Guarantee.**

Seattle, Wash.

EDITOR CORRECT ENGLISH:

Please inform me through the next issue of CORRECT ENGLISH whether *guaranty* or *guarantee* should be used in the following sentence:

"It is an absolute *guarantee* of purity, a *guarantee* that every particle of — in the — has been imported from —."

A READER.

Answer:—*Guaranty* and *guarantee* are interchangeably used both as noun and as verb; but *guaranty* is the preferred form for the noun (as in your sentence); *guarantee* for the verb; as "I *guaranteed* him his wages."

**Plurals.**

EDITOR CORRECT ENGLISH:

Will you please give me the plural of *round-up*; *walk-over*; *man-eater*; *intake*; *quarter-deck*; *merchant-man*?

I find your magazine very helpful.

A SUBSCRIBER.

Answer:—The plural forms are: round-ups; walk-overs; man-eaters; intakes; quarter-decks; merchant-men.

I thank you for your appreciation.

**Company Is or Are.**

Detroit, Mich.

Answer:—Use the plural reference in the sentences, "The Company will send the machine as soon as *they* can"; and "We have sent your letter to the New York Office, and *they* will have a representative call upon you." The following ruling from CORRECT BUSINESS LETTER-WRITING and BUSINESS ENGLISH covers the point involved.

*Company* should be treated as singular unless it becomes necessary to refer to the individuals represented by this collective noun. Thus we write, "The *company* is erecting a new building." "The *company* disagree among themselves as to," etc.; or, again, "The *company* have accepted our proposition, and write that *they*," etc. The use of the plural verb *have* in this sentence is made in order to avoid a shift of number. To use the impersonal reference of *it* suggests an inanimate body, and, hence, the plural form *they* is preferable.

**Cadaver.**

EDITOR CORRECT ENGLISH:

Please give the correct pronunciation of the word *Cadaver*. Is the *a* in the middle syllable long or short?

Respectfully,

A SUBSCRIBER.

Answer:—*Cadaver* is pronounced in Century with the accent on *dav*; *a* as in *at*. Standard gives two pronunciations—*dave* and *dav* (*a* as in *ask*). Century's pronunciation is the one generally employed.

A SUBSCRIBER.

**Exotic.**

*Exotic* (eg-zot-ik; accent on *zot*) means of foreign origin or character; extraneous.

. . . different from the girl, who was so obviously the rich *exotic*, the transient angel in the house.—Henry Sydnor Harrison.

"The senator thus indulging himself in harsh judgment upon the Progressives who credited this stratagem to him is an *exotic*."

# Errors of English

From *The Inside Of The Cup*

By WINSTON CHURCHILL

## Concord of Infinitive with Principal Verb.

"By the way, I *meant to have written* you."

Hodder did not relish half truths; and he felt that, however scant his intercourse in the future might be with Allison Parr, he *would have liked to have kept* it on the basis of frankness in which it had begun.

Note.—"Meant to *write*" is the correct form. One cannot mean, hope or intend to do anything in the past. *It is too late.* See *THE CORRECT WORD*, p. 203.

Note.—"Would have liked to *keep*" is required, the present tense of the infinitive expressing time coincident with or subsequent to that of the principal verb. See *Ibid.* p. 204. (In connection with the auxiliary *would*, note that *should* more properly conforms to the rule that governs the auxiliaries *should* and *would* in subordinate clauses after such verbs as *say*, *think*, *fear*, and the like; *felt* being used in the sense of *think*.) See *Ibid.* pp. 228-230.

## Proven Instead of Proved.

A favorite argument declared that although the Gospel texts in regard to it might be *proven* untrustworthy, the miraculous birth must have happened anyway.

Note.—*Proved* is the correct form, *proven* being properly employed only in the Scottish legal verdict "Not proven."

## Kind of a Person for Kind of Person.

She was paradoxically, his *kind of* a person.

Note.—*A* is superfluous in the wording, "his kind of *a* person." See *Ibid.* p. 97.

## An Instead of A.

"You couldn't be expected to know, George," said his wife. "You were brought up *an Unitarian*."

Note.—"*A Unitarian*" is the correct form, the article *an* not being properly employed before words beginning with a consonant or consonant sound. Note that the vowel *U* in *Unitarian* is pronounced like *you*.

## Participle Without a Subject.

*Looking* back over an extraordinary career, *it* is interesting to attempt to fix the time when a name becomes a talisman, and passes current for power.

Note.—The construction is incorrect for the reason that the participle *looking* is left without a subject, the pronoun *it* not being the proper reference. "As we look back," etc., or "As one looks back," etc., or "*Looking* back . . . we find it interesting," etc. Or "one finds it interesting," etc.

## Concord of Auxiliary with Principal Verb.

The vision of these had remained with him during the toil in the growing Western city, and embodied from the first homesick days, an ideal to which he had hoped sometime permanently to return. But *he never had*.

Note.—"But *he never had returned*" is required, for the reason that the auxiliary *had* does not lend itself to the principal verb *return*. See *Ibid.* p. 203.

## Position of Correlatives.

Dalton Street resorted *neither to Country Club nor Church*.

Note.—"*Neither to Country Club nor to church*," or "*To neither Country Club nor church*," (The former is the more emphatic.)

## Daily Drills in the Use of Correct English for the New Subscribers and Reminders for the Old.

### Relative Pronouns—Continued

#### Drills in the Use of Who, Which, What, and That.

In connection with the use of the comma preceding the relative clauses in the following, note that the comma is properly employed, only when the clause is non-restrictive (adds a new fact). Note particularly that when *and he* (*and she*, *and it*, etc.) can be used in place of the relative pronoun, the clause is non-restrictive (adds a new fact); thus, in the sentence, "This is the house *that Jack built*," the clause "that Jack built" is restrictive (a new fact is not added); whereas, in the sentence, "I have built several houses, which are all in good repair," the clause "which are all in good repair" is non-restrictive (a new fact is added).

#### Drill.

This is the book *that* you lent me last spring.

The house *that* you sold to me has just burned.

The book, *which* I have just bought, is lying on the table.

He owns several houses, *which* he intends to offer for sale.

The man *who* spoke to me is my uncle.

The child and the little dog, *who* were seen playing in the yard, could not be found for several hours.

The books, *which* I got from the library, and to *which* I am continually referring, are of inestimable value to me.

There are those who never succeed in completing *what* they have begun.

The letter *that* you dictated to me and *that* I failed to duplicate, is nowhere to be found.

There are several ladies present *who* know nothing of the meeting.

There are some persons *who*, when they have heard a story but once, can repeat it word for word.

The accident, *which* was a horrible one, occurred on August 8.

The man *that* spoke to you was the mayor.

The fire, *which* was of incendiary origin, was at last under control.

The man *who* is honest is respected.

The boat *that* was owned by New York people, sank quickly on striking the rocks.

The horse *that* ran away was killed.

The men, *who* had been considered honest by his friends, was arrested for forgery.

The goods *that* were damaged by water, were sold at auction.

The horse, *which* is all they have left, will be sold to-morrow.

The man *that* is willing to work will generally succeed.

This is the house *that* Jack built.

DEAR MRS. BAKER:

The reception *that* I spoke of in my previous letter came off last evening. Our pastor's wife, *who* was ill, was unable to be present. The selections of the soloist and the reader, *who* were both from Philadelphia, were very entertaining. The address of welcome, *which* was made by the Sunday School Superintendent, as well as Dr. Gaul's response, was well received. There were several cakes *that* were not used, and these were sold to some of the members of the Church. The proceeds of this sale, *which* amounted to about three dollars, reduced the expenses of the entertainment. We were busy people after the guests departed, for the dishes *that* were used in serving the ice-cream and cake had to be washed and packed. But the "aids," *who* were numerous, all helped, and the work seemed more of a pleasure than a task.

With best wishes, I remain,

Cordially yours,

MARY J. BLANK.

#### Who and Whom.

*Who*, not *whom*, is required in such constructions as, "I know a man *who*, I think, will do the work for you." The rule is as follows:

Rule.—Use *Who* when it is the subject of a verb. Use *Whom* when it is the object of a verb or a preposition.

Caution.—Do not use *Who* as an object when it is in reality the subject of a verb from which it is separated; thus: in the sentence, "I know a man *who*, I think, will do the work." *Who* is the subject of *will do*, and not the object of *think*.

**Who.**

*Who*, do you think, gave this to me? (*Who gave.*)

*Who*, do you suppose, is in the other room? (*Who is.*)

*Who*, do you imagine, is the culprit? (*Who is.*)

I gave it to the gentleman *who*, you thought, was Mr. Brown. (*Who was.*)

A lady met me at the depot *who*, I understand, is your aunt. (*Who is.*)

Do you know any one *who*, you feel, would be competent to undertake this work? (*Who would be.*)

It is he *who* addressed us at the meeting; it is he *whom* you addressed. (*Who addressed and you addressed whom.*)

**Whom.**

This is the gentleman *whom*, I think, you meant. (You meant *whom*.)

I know a gentleman *whom*, I think, I can safely recommend. (*I can recommend whom.*)

There are several persons *whom* I should not hesitate to entrust with this commission. (*I should not hesitate to entrust whom.*)

Name some one *whom* I can engage to do this. (*I can engage whom.*)

**Examples.**

"There the invalid lay, and turned toward the crowd a white, suffering face, which was yet so heavenly that it comforted *whoever* looked at it. (*Whoever* is the subject of the verb *looked*. The object of the verb *comforted* is the noun clause, "Whoever looked at it.")

He offered his property to *whoever* would make the highest bid. (*Whoever* is the subject of the verb *would make*. The object of the preposition *to* is the noun clause, "Whoever would make the highest bid.")

**Drill.**

I shall sell my property to *whoever will pay* me the most money. (Not *whomever*.)

He offered a prize to *whoever would answer* the greatest number of questions. (Not *whomever*.)

He offered his entire fortune to *whosoever would save* his child. (Not *whomsoever*.)

I invited *whoever had previously invited* me. (Not *whomever*.)

I like *whoever likes* me. (Not *whomever*.)

The same rule applies to the single form *who* and *whom*; as, "I do not know *who* is invited;" "I do not know *whom* he has invited." (He has invited *whom*.)

**Relative Pronouns.**

The italicized words in the following are relative pronouns and their antecedents.

"A clear fire, a clean hearth, and the rigor of the game." This was the celebrated wish of old Sarah Battle (now with God), *who*, next to her devotions, loved a good game of whist. She was none of your lukewarm gamblers, *who* have no objection to take a hand, if you want to make up a rubber; *who* affirm that they have no pleasure in winning; that they like to win one game and lose another; that they can while away an hour very agreeably at a card-table, but are indifferent whether they win or no (not), and will desire an *adversary who* has slipped a wrong card to take it up and play another. These insufferable triflers are the curse of the table. One of these flies will spoil a whole lot. Of such it may be said that they do not play at cards, but only play at playing at them.

\* \* \*

I never in my life—and I knew Sarah Battle many of the best years of it—saw her take out her snuff-box when it was her turn to play, or snuff a candle in the middle of a game, or ring for a servant till it was fairly over. She never introduced or connived at miscellaneous conversation during its progress. As she emphatically observed, cards were cards; and if I ever saw unmingled distaste in her fine last-century countenance, it was at the airs of a young gentleman of a literary turn, *who* had been with difficulty persuaded to take a hand, and *who* in his excess of candor declared that he thought there was no serious harm in unbending the mind now and then, after serious studies, in recreations of this kind! She could not bear to have her noble *occupation*, to *which* she wound up her faculties, considered in that light. It was her business, her duty, the thing she came into the world to do—and she did it. She unbent her mind afterward over a book.

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# Correct English

## How to Use It

Edited by JOSEPHINE TURCK BAKER

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### "The World Does Not Require So Much to Be Informed As to Be Reminded"

#### **Anemia, Anemic.**

*Anemia, anemic* (*nee* in the first, and *nem* in the second word).

"He was troubled with *anemia*." (*He-nee*.)

Note.—When the vowel in the noun is long, the corresponding vowel in the adjective is short and vice versa.

#### **Anchovy.** (Sauce.)

*Anchovy* (accent on *cho*; *ch* like *ch* in *choke*).

"He *choked* while swallowing some *anchovy* sauce." (*Choke-cho*.)

#### **Audacious, Sagacious.**

*Audacious, Sagacious* (*a* as in *may*).

"*May* was *audacious* and *sagacious*." (*May-day*.)

#### **Coliseum, Museum, Mausoleum.**

*Coliseum, museum, mausoleum* (accent on *e* in each word; *se* in *museum* like *se*).

"He has *seen* the new *Coliseum, museum, and mausoleum*." (*He-se-se*.)

#### **Combative.**

*Combative* (accent on *com*; pronounced either *kōm* or *kum*).

"*Tom* was *combative*." (*Tom-com*.)

#### **Despicable, Explicable, Inexplicable.**

*Despicable, explicable, inexplicable* (accent on *des* and *ex*).

"*Jess's* actions were *despicable* and *inexplicable*." (*Jess, des, ex*.)

#### **Elite.**

*Elite* (*a-leet*; *a* as in *ale*).

"*May* was among the elite mentioned." (*May-a*.)

#### **Envelop, Envelope.**

*Envelop* has two spellings and three pronunciations:

*En-vēl-up* (accent on *vēl*); *en-vēl-ōp* (accent on *en*); an *on-vēl-ōp* (accent on *on*); in the third pronunciation, which is French, *n* is nasalized, but is generally pronounced like the English *n*.

#### **Lingerie.**

*Lingerie* is pronounced *lan-zhe-re*, with accent on the last syllable; *n* is nasalized; *e* in *re* like *e* in *eat*; *lan* with *n* nasalized becomes in everyday pronunciation, *lang*.

#### **Moire.**

*Moire* has two pronunciations and two spellings; and English spelling *moire* without the accent, and *moiré* with the accent. The first is pronounced *māvor* (*o* as in *on*, or, by some authorities, *a* as in *father*; the second, *māvo-ray* (*o* as in *on*; *a* as in *ate*; accent on the second syllable).

#### **Prerogative.**

*Prerogative* (accent on *rog*) not *per-rogative*, associate *pre* with *presume*.

"I *presume* I have the *prerogative* to choose in this instance." (*Pre-pre*.)

#### **Salve.**

*Salve* (*Sav*; *a* as in *father*). (Not *sav*.)

"My *father* put *sav* on the bruise." (*Father-sav*.)

# Your Everyday Vocabulary—How to Enlarge It

## THE GOLDEN RULE IN SPOKEN OR WRITTEN LANGUAGE.—USE THE WORD— ANGLO-SAXON OR LATIN DERIVATIVE—THAT WILL BEST EXPRESS YOUR MEANING

There is no reason why the speaker should not have the same comprehensive vocabulary as the writer. Choose words as you would your clothes, selecting some for their beauty, others for their richness, others for their general utility, always keeping in mind that, like one's garments, the words should be appropriate to the occasion. (From *How Can I Increase My Vocabulary?*)

### COMPLETE ALPHABETICAL LIST

Note—The initial article in this series began in January, 1911\*

#### **Exinanition.**

*Exinanition* (eg-zin-a-nish-on; accent on *nish*) means emptying, a weakening, as diseases of *exinanition*. Also means low estate, humiliation.

#### **Expediency.**

*Expediency* (accent on *pe*) means the principle of doing what is most practicable or serviceable under the circumstances.

*Expediency*, therefore, will join hands with principle in compelling the party to advance to the fulfilment of its pledges—*W. J. Bryan*.

#### **Expedient.**

*Expedient* means suitable means to accomplish an end.

But these *expedients* were only partially successful, and he came back an hour after. . . . thinking that the law of change is the law of life—*George Moore*.

#### **Expedite.**

*Expedite* (eks-pe-dite, accent on *eks*) means to hasten, quicken.

"It is evident from the imperial rescript that this proposal is not to be adopted, and that the czar's object is to *expedite* the passage, in some form, of the duma's bill."

#### **Expeditious.**

*Expeditious* (eks-pe-dish-us, accent on *dish*) means performed with celerity; speedy.

"If, for example, legal procedure were as methodical and *expeditious* as business, litigants would hardly recognize it and would marvel at its efficiency."

#### **Expenditure.**

*Expenditure* (accent on *pen*) means outlay of

money; using up; consuming.

There can be as much beautiful *expenditure* of soul . . . . in the warming of a man's slippers before the fire by the woman who loves him as in all the heroisms of all the Joans of Arc and the Charlotte Cordays . . . . that have ever existed.—*Locke*.

#### **Experimentalism.**

*Experimentalism* (accent on *men*) means that philosophy which regards observation of fact as affording the only assurance of positive truth as distinguished from mere mathematical truth. Experimental research in some branch of science.

It was a picture of an advanced *experimentalism*, and would have appealed to nothing but the sense of humor in a person not a connoisseur.—*Arnold Bennett*.

#### **Expertise.**

*Expertise* (eks-per-teez; accent on *teez*) means an examination by experts. Elsie French noticed the *expertise* of her talk, the intellectual development it implied.—*Mrs. Humphrey Ward*.

#### **Expiable.**

*Expiable* (eks-pi-a-bl; accent on *eks*) means capable of being atoned for; as, the offense was *expiable*.

#### **Expiate.**

*Expiate* (eks-pi-ate; accent on *eks*) means to atone for; make satisfaction for, " . . . . notwithstanding our King professed to be a dead person who had returned to *expiate* certain sins."

#### **Expiation.**

*Expiation* (accent on *a*) means reparation. They are still in South Africa—sort of pil-

\*Your Everyday Vocabulary A to D, Now in Book Form.

grimage idea about it. No, not *expiation*.—*Dauby*.

**Expiry.**

*Expiry* (eks-pi-ri; accent on *eks*) means expiration, termination.

. . . . a day or two before the formal *expiry* of my visit.—*Locke*.

**Expiscate.**

*Expiscate* (eks-pis-kate; accent on *eks*) means to search out, hence, to discover by subtle means or by strict examination.

. . . . so much and no more could I *expiscate*.—*R. L. Stevenson*.

**Explanatory.**

*Explanatory* (accent on *plan*) means serving to explain; as, an *explanatory* note.

**Expletive.**

*Expletive* (eks-ple-tive; accent on *eks*) means something used to fill up, something not necessary but used for embellishment; an exclamatory imprecation. "I agree with your sentiment, but I do not like your *expletive*."

**Expletory.**

*Expletory* (accent on *ex*) means superfluous; expletive.

**Explicable.**

*Explicable* (eks-pi-ka-bl; accent on *eks*) means capable of being explained or made clear.

"As the system is one which sacrifices promotion on merit to promotion by seniority, working automatically, the result is really *explicable*."

**Explicit.**

*Explicit* (eks-plis-it; accent on *plis*) means plain, clear, unreserved.

"His letter contained an *explicit* denial of the charges made."

**Exploit.**

*Exploit* (accent on *ploit*) noun, means achievement, usually some conspicuous performance; verb, to make use of, usually selfishly. Also, to make research or experiment.

"Spain never learned anything about the islands except harsh ways to *exploit* them."

**Exploitation.**

*Exploitation* (accent on *ta*) means the process of working up, utilizing. Specifically the act of

exploiting solely for one's own purpose.

"The Adventurer, by Rudolph Herzog, is one of the latest *exploitations* of German realism."

**Exploiter.**

*Exploiter* (accent on *ploi*) means one who works up or develops.

**Exponent.**

*Exponent* (accent on *po*) means one who expounds or explains; standing as an index.

The insistence of the *exponent* of British foreign office opinion, the London Post, is pointed.—*Current Opinion*.

**Exposé.**

*Exposé* (eks-po-za; accent on *za*) means an exposure, specifically one undesired or undesirable.

. . . . whose superior equipment in such matters will relieve me of comment concerning the value of such an *exposé* in the theater.—

*Percy Hammond*.

**Exposition.**

*Exposition* means revealing, bringing into view; a detailed explanation.

"But in reading his [Mill's] *exposition*, one realizes the place which this woman occupied in his life, and, consequently in the development of his character."

**Expository.**

*Expository* (eks-poz-i-to-ri; accent on *poz*) means serving to explain.

**Expostulate.**

*Expostulate* (accent on *pos*) means to reason earnestly with a person against something he intends to do or has done.

"Well," *expostulated* Lady Enid, . . . . "The Rhine *does* flow into the North Sea, doesn't it?"—*Chesterton*.

**Expostulation.**

*Expostulation* (accent on *la*) means remonstrating with a person.

. . . . there was . . . . a subject under discussion that called for earnest *expostulation* on one side, and made tantalizing evasion on the other.—*Ellen Glasgow*.

**Expound.**

*Expound* (accent on *pound*) means to lay open, examine, explain; as, to *expound* a text.

# Queries and Answers

Selected from the Editor's Daily Mail

## Humor.

EDITOR CORRECT ENGLISH:

Kindly inform me through the next issue of CORRECT ENGLISH which pronunciation of the word *humor* is correct. I have heard it pronounced *humor* sounding the *h*, and then I have heard it pronounced as if it were spelled *yoomor*.

A READER.

Answer:—Both *humor* and *yoomor* are used, precedence being given to the first pronunciation.

## Pronunciation.

Chicago, Ill.

EDITOR CORRECT ENGLISH:

Kindly give me through the next issue of CORRECT ENGLISH the pronunciation for the following words:

1. Chopin.
2. Corot.
3. Millet.
4. Xenophon.

A SUBSCRIBER.

Answer:—1. *Sho-pan*; *o* as in *old*; *a* as in *at*; *n* nasalized.

2. *Co-ro*; *o* as in *old*; accent on *ro*.

3. *Me-ya*; *e* as in *eat*; *a* as in *alc*; accent on *ya*, artist.

4. *Zen-o-fon*; accent on *zen*.

## Is or Are.

San Francisco, Cal.

EDITOR CORRECT ENGLISH:

Kindly inform me whether it is correct to say, "How *is* the family," or "How *are* the family?"

A SUBSCRIBER.

Answer:—Use the singular form *is*, and restrict the plural to constructions where the individuals are especially referred to; as, "How *are* all your family?" "My family *are* all well."

## Vast.

EDITOR CORRECT ENGLISH: Chicago, Ill.

Kindly inform me through the next issue of CORRECT ENGLISH whether the adjective *vast* has a comparative and a superlative?

A SUBSCRIBER.

Answer:—*Vast* has a comparative and superlative, *vaster* and *vastest*.

## Sick In the Stomach, or Sick At the Stomach.

Philadelphia, Pa.

EDITOR CORRECT ENGLISH:

Kindly inform me which of the following expressions is correct:

"I feel sick *in the stomach*," or "I feel sick *at the stomach*."

A SUBSCRIBER.

Answer:—*At* is required.

## Euphemism and Euphuism

*Euphemism* (u-fe-mizm) means the use of a mild, delicate, or indirect word or expression in place of a plainer and more accurate one, which by reason of its meaning or its associations or suggestions might be offensive, unpleasant, or embarrassing. *Euphuism* (u-fu-izm) means an affected literary style, originating in the fifteenth century, characterized by a wide vocabulary, alliteration, consonance, verbal antithesis, and odd combinations of words. This word is sometimes confounded with *Euphemism* and *Euphony*, but has nothing to do with either.

## On and Upon.

Dayton, Ohio.

EDITOR CORRECT ENGLISH:

Kindly inform us through the next issue of CORRECT ENGLISH the correct uses of the words *on* and *upon*. In a recent meeting on letter-writing the use of the words *on* and *upon* came up and it was suggested that we write you for information.

INTERESTED READER.

*Upon* is used to express motion from above or from the side. When this idea is not dominant use *on*. The Correct Word gives the following under the caption *Call On*:

*Call on* in the sense of *to make a brief visit* is preferable to *call upon*, *upon* being more especially used to express motion from above or from the side.

**Collective Nouns.**

Grand Rapids, Mich.

EDITOR CORRECT ENGLISH:

Kindly inform me through the next issue of CORRECT ENGLISH which of the following sentences is correct?

1. "The Senior Class *announce* their, etc.," or
2. "The Senior Class *announces* their, etc.,".

It seems to me that the noun *class* is a collective one conveying the idea of unity and should therefore be used with a verb in the singular.

A READER.

Answer:—Use the singular form *announces* . . . . .its, and restrict the plural to constructions where the individuals represented by collective nouns are especially referred to. You will find a complete exposition of this subject in "The Correct Word—How to Use It," under Collective Nouns, page 32-33.

**Nice.**

Minneapolis, Minn.

EDITOR CORRECT ENGLISH:

Kindly inform me through the next issue of CORRECT ENGLISH whether the following sentence is correct.

"He treated me very *nice*." Is the word *nice* correctly used, or would another word be better?

A SUBSCRIBER.

Answer:—*Treated* is a verb expressing action and so requires to be followed by an adverb. In the sentence, if used at all, the adverbial form *nicely* would be required. But the employment of *nicely* to express *courtously* or *kindly* is a somewhat loose employment of the word. However, many good speakers use *nicely* in this sense. If permissible at all it can be used only in colloquial speech.

**Relishes.****Anchois Marines.**

*Anchois Marines*—an-shwa mar-e-nay (*a* in *an* is like *o* in *on*; *n*, nasalized; *a* in *shwa* and *mar* French *a*).—Anchovy pickled (in oil with lemon), broiled, or fried, "ship style."

**Lyon Sausage.**

*Lyon Sausage*—lee-on (*o* as in *on* like *o* in *or*; *n*, nasalized).—Lyon sausage.

**Cervelet Sausage.**

*Cervelet Sausage*—sairvele (*sair* like *stair*; *e* in *ve* changed almost to *u* in *us*; *e* in *le* like *e* in *let*).—Brain sausage.

**Tomato á la Russe.**

*Tomato á la Russe*—To-mah-to ah-lah-rus (French *a* and French *u*).—Tomatoes served in Russian style.

**Canape á la Russe.**

*Canape á la Russe*—Ka-na-pay (*a* in *ka* and in *na* French *a*).—Toast in Russian style.

**Lobster en coquille.**

*Lobster en coquille*—Lobster on kok-ee-ye (*o* in *on*, approaching sound of *o* in *not*; *n*, nasalized; *o* in *kok* like *o* in *on*; *e* in *ce* like *e* in *eel*; *e* in *ye* like *e* in *end*).—Lobster in its shell.

**Fish Saute Mexicane.**

*Fish Saute Mexicane*—Saute (see above) Mexs-ee-kan (*a* as in *at*).—Fried in Mexican style.

**Stuffed Crab, Diable.**

*Stuffed Crab, Diable*—dee-ah-blay.—Deviled (stuffed crab).

**Pronunciations of Noted Names****Aïda.**

*Aïda* (Ah-ee'-dah).

**Arditi.**

*Arditi* (Ahr-dee'-tee).

**Berceuse.**

*Berceuse* (Behr'-seuz).

**Bizet.**

*Bizet* (Bee-zeh').

**Blockx.**

*Blockx* (Blocks).

**Bourdon.**

*Bourdon* (Boor'-don).

**Caruso.**

*Caruso* (Kah-roo'-soh).

**Clérice.**

*Clérice* (Clay-reess')

**Clement.**

*Clement* (Klaim-ong') ("ng" only partly sounded).

**Czardas.**

*Czardas* (Tsar'-dahss).

**Czibulka.**

*Czibulka* (Tche-bool'-kah).

# Errors of English

Excerpts from JEAN-CHRISTOPHE

By Romain Rolland (translated by Gilbert Cannan).

According to her, everybody in Paris was free: and as everybody in Paris was intelligent, *everybody* made good use of *their* liberty, and no one abused it. *Everybody* did what *they* liked; thought, believed, loved or did not love, as *they* liked; nobody had anything to say about it. There nobody meddled with other people's beliefs or spied on their consciences or tried to regulate their thoughts.

Note.—*Everybody* (*every one*, *nobody*, *no one*, etc.), being singular requires a singular reference. The construction should read: "*Everybody* made good use of *his* liberty and no one abused it. *Everybody* did what *he* liked; thought, believed, loved or did not love, as *he* liked; nobody had anything to say about it."

THE CORRECT WORD gives the following:

## Any One . . . Is.

*Any one*, *anybody*, *each*, *any one*, *everybody*, *either*, *neither*, *one*, *some one*, *somebody*, should be followed by singular pronouns or verbs.

*Any one*, *anybody*, *each*, *every one*, *everybody*, *either*, *neither*, *nobody*, *some one*, *somebody*, may be followed by *he* or *his*. *One* should be followed, by *one* or *one's*.

"*Any one* of these patterns *is* suitable." "*Every one* of the ladies *is* here." "*Each one* of the soldiers *has* a new uniform." "If *any one* *wishes* to make a suggestion, I wish *he* (or she, or he or she) would make it." "*Anybody* in *his* senses would have done it." "*One* dislikes to be told of *one's* errors."

(Note that *any one*, *every one*, and *some one*, are written as two words.)

\* \* \* \*

But he was no less severe with the romantics. It was a strange thing, and he was more surprised by it than anybody,—but no musicians irritated him more than those who had pretended to be—and had actually been—the most free, the most spontaneous, the least constructive,—those, who, like Schumann, had poured drop by drop, minute by minute, into their innumerable little works, their whole life.

Note.—Words of one syllable are compared by adding *er* and *est* to the positive form; as, *free*, *freer*, *freest*. *Else* is required after *anybody*.

In truth, the candid Schumann could not be taxed with falsity: he *hardly ever said* anything that he had not felt.

Note.—"He *had hardly ever said* anything that he had not felt," is the correct form; *ever* and *never* not properly being used with the simple past tense unless a period of time is covered: thus, while one cannot properly say, "Did you ever see him?" one may say, "Did you ever see him while in Paris?" The following rules and drills from THE CORRECT WORD illustrate the points involved.

## Have Ever.

The auxiliary *have* is required in such constructions as, "This is the most interesting book that I *have* ever read," as it includes all time up to the present, while the past tense is used to indicate, more especially, a specified time in the past; as, "I read the book yesterday." Thus:

### Past Tense.

(A specific time in the past.)

I *saw* him yesterday.

I *saw* him on Monday.

I *bought* the hat when in New York.

I *bought* the trunk in Paris.

I *received* your letter yesterday.

### Present-Perfect Tense.

(Time reaches to the present.)

I *have* just *seen* him.

I *have* never *seen* him.

This is the best hat that I *have ever bought*.

I *have* just *received* your letter.

### Further Illustrations.

He is one of the finest men that I *have ever known*. (Not "that I *ever knew*.")

She is one of the prettiest girls that I *have ever seen*. (Not "that I *ever saw*.")

This is one of the most interesting books that I *have ever read*. (Not "that I *ever read*.")

It was one of the saddest sights that I *have ever seen*. (Not "that I *ever saw*.")

*Have* you *ever* met him? (Not "*Did* you *ever* meet him?")

*Have* you *ever* seen him? (Not "*Did* you *ever* see him?")

# Picturesque Description

Excerpts from JEAN CHRISTOPHE

By Romain Rolland (translated by Gilbert Cannan.)

(Note how the author gives color to his description by means of rhetorical imagery.)

Thunder falls when it will, and where it will. But there are peaks which attract it. Certain places—certain souls—breed storms: they create them, or draw them from all points of the horizon: and certain ages of life, like certain months of the year, are so saturated with electricity, that thunderstorms are produced in them,—if not at will—at any rate when they are expected.

The whole being of a man is taut for it. Often the storm lies brooding for days and days. The pale sky is hung with burning, fleecy clouds. No wind stirs. The still air ferments, and seems to boil. The earth lies in a stupor: no sound comes from it. The brain hums feverishly: all nature awaits the explosion of the gathering forces, the thud of the hammer which is slowly rising to fall back suddenly on the anvil of the clouds. Dark, warm shadows pass: a fiery wind rises through the body, the nerves quiver like leaves . . . . Then silence falls again. The sky goes on gathering thunder.

In such expectancy there is voluptuous anguish. In spite of the discomfort that weighs so heavily upon you, you feel in your veins the fire which is consuming the universe. The soul surfeited boils in the furnace, like wine in a vat. Thousands of germs of life and death are in labor in it. What will issue from it? The soul knows not.

\* \* \* \*

Joy, furious joy, the sun that lights up all that is and will be, the godlike joy of creation! There is no joy but in creation. There are no living things but those who create. All the rest are shadows, hovering over the earth, strangers to life. All the joys of life are the joys of creation: love, genius, action,—quickened by flames issuing from one and the same fire. Even those who cannot find a place by the great fire-side: the ambitious, the egoists, the sterile sen-

sualists,—try to gain warmth in the pale reflections of its light.

To create in the region of the body, or in the region of the mind, is to issue from the prison of the body: it is to ride upon the storm of life: it is to be He who Is. To create is to triumph over death.

Wretched is the sterile creature, that man or that woman who remains alone and lost upon the earth, scanning their withered bodies, and the sight of themselves from which no flame of life will ever leap! Wretched is the soul that does not feel its own fruitfulness, and know itself to be big with life and love, as a tree with blossom in the spring! The world may heap honors and benefits upon such a soul: it does but crown a corpse.

When Christophe was struck by the flash of lightning, an electric fluid coursed through his body; he trembled under the shock. It was as though on the high seas, in the dark night, he had suddenly sighted land. Or it was as though in a crowd he had gazed into two eyes saluting him. Often it would happen to him after hours of prostration when his mind was leaping desperately through the void. But more often still it came in moments when he was thinking of something else, talking to his mother, or walking through the streets. If he were in the street a certain human respect kept him from too loudly demonstrating his joy. But if he were at home, nothing could keep him back. He would stamp. He would sound a blare of triumph: his mother knew that well, and she had come to know what it meant. She used to tell Christophe that he was like a hen that has laid an egg.

This delight in inspiration was so vivid that Christophe was disgusted by everything else. The experienced artist knows that inspiration is rare and that intelligence is left to complete the work of intuition: he puts his ideas under the press

and squeezes out of them the last drop of the divine juices that are in them—(and if need be sometimes he does not shrink from diluting them with clear water).—Christophe was too young and too sure of himself not to despise such contemptible practices. He dreamed impossibly of producing nothing that was not absolutely spontaneous. If he had not been deliberately blind he would certainly have seen the absurdity of his aims. No doubt he was at that time in a period of inward abundance in which there was no gap, no chink, through which boredom or emptiness could creep. Everything served as an excuse to his inexhaustible fecundity: everything that his eyes saw or his ears heard, everything with which he came in contact in his daily life: every look, every word, brought forth a crop of dreams. In the boundless heaven of his thoughts he saw circling millions of milky stars, rivers of living light.—And yet, even then, there were moments when everything was suddenly blotted out. And although the night could not endure, although he had hardly time to suffer from these long silences of his soul, he did not escape a secret terror of that unknown power which came upon him, left him, came again, and disappeared . . . . How long, this time? Would it ever come again?—His pride rejected that thought and said: "This force is myself. When it ceases to be, I shall cease to be: I shall kill myself."—He never ceased to tremble: but it was only another delight.

But, if, for the moment, there was no danger of the spring running dry, Christophe was able already to perceive that it was never enough to fertilize a complete work. Ideas almost always appeared rawly: he had painfully to dig them out of the ore. And always they appeared without any sort of sequence, and by fits and starts: to unite them he had to bring to bear on them an element of reflection and deliberation and cold will, which fashioned them into new form. Christophe was too much of an artist not to do so: but he would not accept it: he forced himself to believe that he did no more than transcribe what was within himself, while he was always compelled more or less to transform it so as to make it intelligible.—More than that:

sometimes he would absolutely forge a meaning for it. However violently the musical idea might come upon him it would often have been impossible for him to say what it meant. It would come surging up from the depths of life, from far beyond the limits of consciousness: and in that absolutely pure force, which eluded common rhythms, consciousness could never recognize in it any of the motives which stirred in it, none of the human feelings which it defines and classifies: joys, sorrows, they were all merged in one single passion which was unintelligible, because it was above the intelligence. And yet, whether it understood or no, the intelligence needed to give a name to this form, to bind it down to one or other of the structures of logic, which man is forever building indefatigably in the hive of his brain.

So Christophe convinced himself—he wished to do so—that the obscure power that moved him had an exact meaning, and that its meaning was in accordance with his will. His free instinct, risen from the unconscious depths, was willy-nilly forced to plod on under the yoke of reason with perfectly clear ideas which had nothing at all in common with it. And work so produced was no more than a lying juxtaposition of one of those great subjects that Christophe's mind had marked out for itself, and those wild forces which had an altogether different meaning unknown to himself.

### Pronunciations of Noted Names

#### Farrar.

*Farrar* (Fair'-rahr).

#### Faust.

*Faust* (Fowst).

#### Friml.

*Friml* (Frim'-el).

*Genevieve* (Jen'-ch-veeve).

#### Gitana.

*Gitana* (Gee-tah'-nah).

#### Gluck.

*Gluck* (Glook).

#### Gounod.

*Gounod* (Goo-noh').

#### Grand Valse.

*Grand Valse* (Grahnd Vahlss).

# A Study In Expressive English

FROM JEAN-CHRISTOPHE

By Romain Rolland (Translated by Gilbert Cannon).

(Note how authors weave words into expressive phrases. Adapt their methods to your own use, conversational and literary.)

Music is an *emplacable mirror* of the soul. The more a German musician is naive and in good faith, the more he displays the weaknesses of the German soul, its *uncertain depths*, its *soft tenderness*, its want of frankness, its rather *sly idealism*, its incapacity for seeing itself, for daring to come face to face with itself. That *false idealism* is the secret sore even of the greatest—of Wagner. As he read his works Christophe ground his teeth. Lohengrin seemed to him a *blatant lie*. He loathed the *huxtering chivalry*, the *hypocritical mummery*, the hero without fear and without a heart, the incarnation of cold and selfish virtue admiring itself and most *patently self-satisfied*. He knew it too well, he had seen it in reality, the type of German Pharisee, foppish, impeccable, and hard, bowing down before its own image, the divinity to which it has no scruple about sacrificing others. The Flying Dutchman overwhelmed him with its *massive sentimentality* and its *gloomy boredom*. The loves of the *barbarous decadents* of the Tetralogy were of a sickening staleness. Siegmund carrying off his sister sang a tenor drawing-room song\*\*\*\*Every sort of lie had arranged to meet in that false idealism, false Christianity, false Gothicism, false legend, false gods, false humans. Never did more *monstrous convention* appear than in that theater which was to upset all the conventions. Neither eyes, nor mind, nor heart could be deceived by it for a moment; if they were, then they must wish to be so.—They did wish to be so. Germany was delighted with that doting, childish art, an art of brutes let loose, and mystic, namby-pamby little girls.

And Christophe could do nothing: as soon as he heard the music he was caught up like the others, more than the others, by the flood, and

the *diabolical will* of the man who had let it loose.

\* \* \* \*

And yet Christophe went on composing: and his compositions were not examples of the faults which he found in others. In him creation was an *irresistible necessity* which would not submit to the rules which his intelligence laid down for it. No man creates from reason, but from necessity.—It is not enough to have recognized the untruth and affectation inherent in the majority of the feelings to avoid falling into them: long and painful endeavor is necessary; nothing is more difficult than to be absolutely true in modern society with its *crushing heritage* of indolent habits handed down through generations. It is especially difficult for those people, those nations who are possessed by an *indiscreet mania* for letting their hearts speak—for making them speak—unceasingly, when most generally it had much better have been silent.

Christophe's heart was very German in that: it had not yet learned the virtue of silence: and that virtue did not belong to his age. He had inherited from his father a need for talking and talking loudly. He knew it and struggled against it: but the conflict paralyzed part of his forces.—And he had another gift of heredity, no less burdensome, which had come to him from his grandfather: an extraordinary difficulty—in expressing himself exactly.—He was the son of a virtuoso. He was conscious of the *dangerous attraction of virtuosity*: a physical pleasure, the pleasure of skill, of agility, of satisfied muscular activity, the pleasure of conquering, of dazzling, of enthralling in his own person the *many-headed audience*: an *excusable pleasure*, in a young man almost an innocent pleasure, though none the less destructive of art and soul: Christophe knew it: it was in his blood: he despised it, but all the same he yielded to it.

And so, torn between the instincts of his race

and those of his genius, weighed down by the burden of a *parasitical past*, which covered him with a crust that he could not break through, he floundered along, and was much nearer than he thought to all that he shunned and banned. All his compositions were a mixture of truth and turgidness, of *lucid strength and faltering stupidity*. It was only in rare moments that his personality could pierce the casing of the *dead personality* which hampered his movements.

He was alone. He had no guide to help him out of the mire. When he thought he was out of it he slipped back again. He went blindly on, wasting his time and strength in *futile efforts*. He was spared no trial: and in the disorder of his *creative striving* he never knew what was of greatest worth in what he created. He tried himself up in *absurd projects, symphonic poems*, which pretended to philosophy and were of monstrous dimensions. He was too sincere to be able to hold to them for long together: and he would discard them in disgust before he had stretched out a single movement. Or he would set out to translate into overtures the most *inaccessible works* of poetry. Then he would flounder about in a domain which was not his own. When he drew up scenarios for himself—(for he stuck at nothing)—they were idiotic: and when he attacked the great works of Goethe, Hebbel, Kleist, or Shakespeare, he understood them all wrong. It was not want of intelligence, but want to the *critical spirit*: he could not yet understand others, he was too much taken up with himself: he found himself everywhere with his *naïve and turgid soul*.

But besides these monsters who were not really begotten, he wrote a quantity of small pieces, which were the immediate expression of passing emotions—the most eternal of all: musical thoughts, Lieder. In this as in other things he was in passionate reaction against *current practices*. He would take up the most famous poems, already set to music, and was impertinent enough to try to treat them differently and with greater truth than Schumann and Schubert. Sometimes he would try to give to the poetic figures of Goethe—to Mignon, the Harpist in Wilhelm Meister, their *individual character*, exact

and changing. Sometimes he would tackle certain love songs which the weakness of the artists and the dullness of the audience in *tacit agreement* had clothed about with *sickly sentimentality*: and he would unclothe them: he would restore to them their *rough, crude sensuality*. In a word, he set out to make passions and people live for themselves and not to serve as toys for German families seeking an *easy emotionalism* on Sundays when they sat about in some Biergarten.

But generally he would find the poets, even the greatest of them, too literary: and he would select the simplest texts for preference: texts of old Lieder, jolly old songs, which he had read perhaps in some improving work: he would treat them with a *fine, lively, and altogether lay audacity*. Or he would take words from the Gospel, or proverbs, sometimes even words heard by chance, scraps of dialogues of the people, children's thoughts: words often awkward and prosaic in which there was only pure feeling. With them he was at his ease, and he would reach a depth with them which was not in his other compositions, a depth which he himself never suspected.

Good or bad, more often bad than good, his works as a whole had *abounding vitality*. They were not altogether new: far from it. Christophe was often banal, through his very sincerity: he repeated sometimes forms already used because they exactly rendered his thought, because he also felt in that way and not otherwise. Nothing would have induced him to try to be original: it seemed to him that a man must be very commonplace to burden himself with such an idea. He tried to be himself, to say what he felt, without worrying as to whether what he said had been said before him or not. He took a pride in believing that it was the best way of being original and that Christophe had only been and only would be alive once. With the *magnificent impudence* of youth, nothing seemed to him to be left for doing—or for doing again. And the feeling of his inward fullness of life, of a life stretching endless before him, brought him to a state of *exuberant and rather indiscreet happiness*. He was perpetually in a state of

jubilation, which had no need of joy: it could adapt itself to sorrow: its source overflowed with life, was, in its strength, mother of all happiness and virtue. To live, to live too much! . . . . A man who does not feel within himself this intoxication of strength, this jubilation in living—even in the depth of misery,—is not an artist. That is the touchstone. True greatness is shown in this power of rejoicing through joy and sorrow. A Mendelssohn or a Brahms, gods of the mists of October, and of fine rain, have never known the divine power.

\* \* \* \*

They were waiting for him.

Christophe had made no secret of his feelings. Since he had become aware of German Pharisaism, which refuses to see things as they are, he had made it a law for himself that he should be absolutely, continually, *uncompromisingly sincere* in everything without regard for anything or anybody or himself. And as he could do nothing without going to extremes, he was extravagant in his sincerity: he would say outrageous things and scandalize people a thousand times less naïve than himself. He never dreamed that it might annoy them. When he realized the idiocy of some *hallowed composition* he would make haste to impart his discovery to

everybody he encountered: musicians of the orchestra, or amateurs of his acquaintance. He would pronounce the most absurd judgments with a beaming face. At first no one took him seriously: they laughed at his freaks. But it was not long before they found that he was always reverting to them, insisting on them in a way that was really bad taste. It became evident that Christophe believed in his paradoxes: and they became less amusing. He was a nuisance: at concerts he would make ironic remarks in a loud voice, or would express his scorn for the glorious masters in no *veiled fashion* wherever he might be.

\* \* \* \*

This *vengeful utterance*, coming from so lofty an eminence, reached the lowest depths: and everybody who thought he had reason to be annoyed with Christophe, either for his success, or for some more personal if not more *cogent reason*, did not fail to call to mind that he was not in fact pure German. His father's family, it was remembered, came originally from Belgium. It was not surprising, therefore, that this immigrant should decry the national glories. That explained everything and German vanity found reasons therein for greater self-esteem, and at the same time for despising its adversary.

#### HITHER THIS SOLEMN EVENTIDE

All flushed and mystical and blue,  
When the late bird sings  
And sweet-breathed garden-ghosts walk sudden  
and wide,  
Hesper, that bringeth all good things,  
Brings me a dream of you.  
And in my heart, dear heart, it comes and goes,  
Even as the south wind lingers and falls and  
blows,  
Even as the south wind sighs and tarries and  
streams,  
Among the living leaves about and round;  
With a still, soothing sound,  
As of a multitude of dreams  
Of love, and the longing of love, and love's de-  
light,  
Thronging, ten thousand deep,  
Into the uncreating Night,

With semblances and shadows to fulfil,  
Amaze and thrill  
The strange, dispeopled silences of Sleep.

These glad, these great, these goodly days  
Bewildering hope, outrunning praise,  
The Earth, renewed by the great Sun's  
longing,  
Utters her joy in a million ways!

What is there left, sweet Soul and true—  
What, for us and our dreams to do?  
What but to take this mighty Summer  
As it were made for me and you?

Take it and live it beam by beam,  
Motes of light on a gleaming stream,  
Glare by glare and glory on glory,  
Through to the ash of this flaming dream!

—William Ernest Henley.

# Midsummer

## Recreation.

The bow cannot stand bent, nor can human nature or human frailty subsist without some lawful recreation.—*Cervantes*.

Sweet recreation barred, what doth ensue but moody and dull melancholy, kinsman to grim and comfortless despair; and at their heels a huge infectious troop of pale distemperatures and foes to life.—*Shakespeare*.

Make thy recreation servant to thy business, lest thou become a servant to thy recreation.—*Quarles*.

"Recreation is not being idle; it is easing the wearied spot by change of occupation."

To re-create strength, rest. To re-create mind, repose.—*C. Simmons*.

He that will make a good use of any part of his life, must allow a large part of it to recreation.—*Locke*.

Diversions are the most properly applied to ease and relieve those who are too much employed. Those that are idle have no need of them, and yet they, above all others, give themselves up to them. To unbend our thoughts, when they are too much stretched by our cares, it not more natural than it is necessary; but to turn our whole life into a holiday, is not only ridiculous, but destroyeth pleasure instead of promoting it.—*Saville*.

Recreation is intended to the mind, as whetting is to the scythe, to sharpen the edge of it, which otherwise would grow dull and blunt. He, therefore, that spends his whole time in recreation is ever whetting, never mowing; his grass may grow and his steed starve. As, contrarily, he that always toils and never recreates, is ever mowing, never whetting; laboring much to little purpose; as good no scythe as no edge.—*Bp. Hall*.

## Amusements.

The mind ought sometimes to be diverted, that it may return the better to thinking.—*Phoc-drus*.

Amusement is the waking sleep of labor. When it absorbs thought, patience, and strength that might have been seriously employed, it loses its distinctive character, and becomes the task

master of idleness.—*Willmott*.

Let the world have whatever sports and recreations please them best, provided they are followed with discretion.—*Burton*.

Amusement that is excessive and followed only for its own sake, allures and deceives us, and leads us down imperceptibly in thoughtlessness to the grave.—*Pascal*.

The habit of dissipating every serious thought by a suggestion of agreeable sensations, is as fatal to happiness as to virtue; for when amusement is uniformly substituted for objects of moral and mental interest, we lose all that elevates our enjoyments above the scale of childish pleasures.—*Anna Maria Porter*.

Innocent amusements are such as to excite moderately, and such as produce a cheerful frame of mind, not boisterous mirth; such as refresh instead of exhausting, the system; such as recur frequently, rather than continue long; such as send us back to our daily duties invigorated in body and spirit; such as we can partake of in the presence and society of respectable friends; such as consist with and are favorable to piety; such as are chastened by self-respect, and are accompanied with the consciousness that life has a higher end than to be amused.—*Channing*.

Dwell not too long upon sports; for as they refresh a man that is weary, so they weary a man that is refreshed.—*Fuller*.

It is doing some service to humanity to amuse innocently; and they know very little of society, who think that we can bear to be always employed, either in duties or meditation, without any relaxation.—*Sir P. Sidney*.

## Mirth.

Blessed be mirthfulness; it is God's medicine—one of the renovators of the world. Everybody ought to bathe in it. Grim care, moroseness, anxiety—all this rust of life ought to be scoured off by the oil of mirth. It is better than emery. Every man ought to rub himself with it. A man without mirth is like a wagon without springs, which is caused disagreeably to jolt by every pebble over which it runs.—*H. W. Beecher*.

# Helps for the Teacher

## Punctuation.

Clarksburg, W. Va.

EDITOR CORRECT ENGLISH:

- (a) "Empires rise flourish and decay."  
(b) "Peter Paul James suffered bled died for Christianity."  
(c) "Within a few years the commerce of the West the speaker here named a dozen or more States will equal that of the States on the Atlantic."

2. Should there be any quotation marks used in the last sentence?

A SUBSCRIBER.

Answer:—The following is the correct punctuation:

- (a) "Empires rise, flourish, and decay."  
(b) "Peter, Paul, James suffered, bled, died for Christianity."

Note, however, that the conjunction *and* should be employed in order that the nouns and the verbs may not appear to be in the same series.

(c) "Within a few years, the commerce of the West,"—the speaker here named a dozen or more States,—“will equal that of the States on the Atlantic.”

## Which, Who, Should and Would.

Maquoketa, Iowa.

EDITOR CORRECT ENGLISH:

Kindly inform me through the next issue of CORRECT ENGLISH as to the following sentences:

1. "Which of us shall go?" Answer: "I will go." Is *which*, first person, singular number? Is the word *I* in the answer the antecedent of *which*?

2. "It was I who found the money," and "It was you who found the money." Is *who* in the first of these sentences considered in the first person to agree with the pronoun *I*, and in the second sentence second person to agree with *you*? Does the pronoun *it* agree with the other pronouns, or is it considered neuter pronoun, singular, impersonal subject?

3. "I *should* like to help you, if you *would*

let me do so." Are the words *should* and *would* correctly used?

A SUBSCRIBER.

Answer:—1. *Which* is construed as singular when only one person is referred to; plural, when more than one. If the word *one* can be supplied after *which*, then construe *which* as singular; if *ones*, then construe as plural. *Which* is in the third person. *Which* is not a relative pronoun in this sentence, and so it is not necessary to give it an antecedent. *I* is merely the pronoun of reference.

2. The relative pronoun agrees in person and number with its antecedent, but does not agree in case; so construe *who* as in the first person to agree with the pronoun *I*, and in the second person to agree with the pronoun *you*. *It* as a pronoun of reference agrees in number with the noun to which it refers; as, "The book is lying on the table; *it* has lain there for several days." (Singular.) "*It*, however, is often used when speaking of more than one person; as, "It is they." It would then be construed as a neuter pronoun, singular, and used as an impersonal subject.

3. Yes; *should* and *would* are correctly used.

## Analyses of Sentence.

Brooklyn, N. Y.

EDITOR CORRECT ENGLISH:

Kindly analyze the following sentence in the next issue of CORRECT ENGLISH:

"Since you are so rude and so unkind, I give you for a gift, that at every word which you speak toads and serpents shall come out of your mouth."

A SUBSCRIBER.

Answer:—"I give you for a gift," etc., is the principal clause; "since you are so rude and so unkind" is the subordinate clause. Note that *you* is the indirect object of the verb *give*, with the preposition *to* supplied; *for a gift* is an adverbial modifier of the verb *give*. The sentence is faultily constructed in that the verb *give* being transitive is not properly supplied with an object, the clause introduced by *that* being properly in apposition with the noun *gift*.

**A Fishing, A Swimming.**

Clarksburg, W. Va.

EDITOR CORRECT ENGLISH:

Kindly inform me through the next issue of CORRECT ENGLISH whether it is correct to use such expressions as,

"He went *a fishing*," or "He went *a swimming*." If so, what is the use of *a*?

A SUBSCRIBER.

Answer:—*A fishing* and *a swimming* are Anglo-Saxon. *A* is now omitted, except in poetic use.

**Whether . . . Or; How to Use Them.**

*Whether* is used to introduce the first of two (or more) alternatives, the second alternative being introduced by *or*.

**The Omission of Or.**

1. *Whether* may be used to introduce a single alternative, the second alternative, introduced by *or*, being implied; as, "I do not know *whether* I shall go."

Note that the words *or not* are understood. Note also that one may say either: "I do not know *whether* I can go;" "I do not know *whether I can go or not*;" "I do not know *whether or not* I can go." The third form, however, does not seem to be so commonly employed as do the first and the second.

Note also in this connection that many speakers use the conjunction *if* instead of *whether*. Thus: "I do not know *if* I can go." Inasmuch as *if* is used specifically to introduce a suppositional clause, as, "I shall not go if it rains," its use to introduce an alternative clause is censured by many critics. See *If* and *Whether*.

**The Repetition of Whether.**

*Whether* should not be repeated unless there is introduced another alternative distinct from the one already implied; for, inasmuch as *whether* is employed to indicate a choice of things, it is superfluous to repeat it before the second alternative (expressed or understood). Thus:

INCORRECT.

I do not know *whether* I shall go to New York or *whether* I shall remain in Chicago.

CORRECT.

I do not know *whether* I shall go to New York or remain in Chicago.

The repetition of *whether* is incorrect, for the reason that the choice is not expressed (or implied) in the first alternative. It is not until the second part of the construction introduced by *or* is given that the choice is expressed.

In the following sentences, the repetition of *whether* is correct, for the reason that there are two distinct alternatives. Thus:

CORRECT.

I do not know *whether* I shall go to New York or stay in Chicago, or *whether*, if I decide to go to New York, my employer will be willing to have me go.

I can not tell *whether* it is best to go (or to remain at home), or *whether*, if I were to go, I should lose my position here.

**But, Am, Gone.**

Burlington, Iowa.

EDITOR CORRECT ENGLISH:

Please answer the following questions in the next issue of CORRECT ENGLISH:

1. In the sentence "There is no one *but* believes it," what part of speech is *but*?
2. In what voice is the sentence "I *am gone*"?

A SUBSCRIBER.

Answer:—1. *But* is a relative pronoun in the sentence "There is no one *but* believes it."

2. *Am gone* has no voice, it being intransitive. The following excerpt from THE CORRECT WORD will explain its construction:

**Is Come and Has Come.**

Bain gives the following: "We say, '*has come*' as well as '*is come*.' It would seem advantageous to utilize the two forms for different meanings. '*Has come*' appears more suitable in the case of an active or personal subject; as, 'John *has come*;' the other, to a passive or inanimate subject; as, 'The box *is come*.'"

The foregoing also applies to other intransitives, such as "*is gone*" and "*has gone*."

**Mayonnaise.**

*Mayonnaise*. "The cook has *made* the *mayonnaise* dressing" (*made-may*) is accented on the last syllable, and is pronounced *may-on-aze*. No other pronunciation is authoritative.

# Business English for the Busy Man

## Ton or Tons.

San Francisco, Cal.

EDITOR CORRECT ENGLISH:

Kindly inform me through the next issue of CORRECT ENGLISH whether *ton* or *tons* should be used in the following sentence:

"Please ship us three *ton* (or *tons*) of Excelsior."

Is *ton* ever correctly used in singular form, though the number be more than one ton?

A SUBSCRIBER.

Answer:—Both the singular and the plural form are used when the word is preceded by a numeral. When the word *several* is employed, the plural form is always required.

## Data Is or Data Are; Couple or Couples.

Chicago, Ill.

EDITOR CORRECT ENGLISH:

Kindly inform me through CORRECT ENGLISH which of the following sentences is correct:

1. "The data *is* at hand," or "The data *are* at hand."

2. "Seven *couple* were there," or "Seven *couples* were there."

A READER.

Answer:—1. *Are* is the required form.

2. *Couples* is the required form.

## Inclosed and Enclosed.

Long Beach, Cal.

EDITOR CORRECT ENGLISH:

1. Kindly inform me through the next issue of CORRECT ENGLISH the difference in the use of the words *inclosed* and *enclosed*.

2. Is it correct to use a small letter after a colon if it is not the beginning of a new paragraph or a sentence?

A SUBSCRIBER.

Answer:—1. The Correct Word gives the following:

## En and In.

As an affix, when *en* and *in* are both recorded, precedence is given to *in* in the spelling of *inquire*, *inquirer*, *inquiry*, by both Century

and Standard. In the spelling of *inclose*, Century prefers "*inclose*," Standard, "*enclose*." In "*endorse*" and "*indorse*," Century favors "*indorse*," Standard records that the affix *in* is preferable in legal and commercial use; *en*, in literary use." To simplify the matter, it might be well to use the affix *in* in all these words and follow this style invariably; as: *inquire*, *inquirer*, *inquiry*; *inclose*, *indorse*.

2. Yes.

## Goods Is or Goods Are.

EDITOR CORRECT ENGLISH:

Kindly inform me through the next issue of CORRECT ENGLISH which of the following sentences is correct:

"The goods *are* lying in our store," or "The goods *is* lying in our store."

A SUBSCRIBER.

Answer:—*Are* is the correct form, *goods* being construed as plural.

## Eights or Eights'.

Clinton, Iowa.

EDITOR CORRECT ENGLISH:

Please inform me through the next issue of CORRECT ENGLISH which of the following sentences is correct:

"My shoes are eights," or "My shoes are eights'." Is *eights'* possessive or just plural.

A READER.

Answer:—"My shoes are number eight," is the correct form. If the plural form were correct the possessive sign would not be required.

## With or In.

Chicago, Ill.

EDITOR CORRECT ENGLISH:

Kindly inform me through the next issue of CORRECT ENGLISH whether *with* or *in* is correct the following sentence:

"Referring to conversation over the 'phone (*with* or *in*) regard to the account of," etc.

A SUBSCRIBER.

Answer:—*In* or *with regard to* are interchangeable in meaning.

**Suicided and Jailed.**

Charleston, W. Va.

EDITOR CORRECT ENGLISH:

Please answer the following query:

"Just why is *suicide* or *suicided* bad as a verb?" Is it tautological? if so, why—that is, where is the repetition?

"Is *jailed* ever permissible? If so, why is it better than the word *suicided* used as the same part of speech?"

COPY READER.

Answer:—*Jailed* is correctly used as a verb, but *suicided* is a slang expression. It is merely a question of correct usage, *jailed* being in conformity with good usage, while *suicided* is not.

**Models of Short Business Letters**

St. Louis, Mo., March 4, 1914.

Baldwin Book Store,

Cleveland, Ohio.

Gentlemen:

Will you let us have a reply by return mail to our letter of March 13, regarding your past due account?

We can assure you that this matter is important and deserves your immediate attention.

Very truly yours,

PUBLISHING CO.

By E. Brown,  
Mgr., Credit Dept.

Chicago, Ill., March 5, 1914.

Miles Publishing Co.,

Chicago, Ill.

Gentlemen:

Referring to your letter dated March 18, we can quote you for old records, correspondence and old magazines \$14.00 the ton, f. o. b. cars Chicago, terms cash in 10 days from the date of your invoice.

Trusting we may be favored with your shipment, we remain,

Very truly yours,

WASTE MATERIAL PURCHASING CO.,

John L. Black,  
General Manager.

**Number, Half, Part, Remainder, Rest, Number.****NUMBER.**

1. When *number* is used to express a unit of some sort, it is a singular noun, and, hence, requires a singular verb; when it is used in the place of *several* it is plural.

The *number* is limited to five.

The *number* of cases *grows* less each year.

A *number* of young ladies *were* assembled.  
(Several young ladies.)

A *number* of cases *have* been treated in this way. (Several cases.)

**Half, Part, Remainder or Rest.**

Rule.—When these words are used in reference to singular nouns, they are singular, and, hence require singular verbs; when they refer to plural nouns, they are plural, and, hence, require plural verbs.

*Half* of the *orange* is bad.

*Half* of the *oranges* are bad.

*Half* of the *apple* is sour.

*Half* of the *apples* are sour.

*Half* of the *book* is torn.

*Half* of the *books* are torn.

*Half* of the *suit* is damaged.

*Half* of the *goods* are damaged.

**PART.**

*Part* of the *money* was left to him.

The greater *part* of *those* assembled *were* invited to remain.

**Remainder or Rest.**

The *remainder* (or *rest*) of the evening *was* spent in playing cards.

The *remainder* (or *rest*) of the *goods* *were* returned.

The *remainder* (or *rest*) of the *amount* due *is* to be paid in instalments.

The *remainder* (or *rest*) of the *goods* *were* sold for cash.

The *remainder* (or *rest*) of the *passengers* *were* uninjured.

**Model of Advertisement**

TO LET.—Large, old-fashioned house; modern plumbing; paint, paper, and everything new: 15 rooms; will be let for \$800, to private family only. J. F. F. Brigham, 42 King Street. Tel. 2907.

# The Philistine of Berlin.

From "Italy."—*Heinrich Heine.*

I am the politest man in the world. I am happy in the reflection that I have never been rude in this life, where there are so many intolerable scamps who take you by the button, and draw out their grievances, or even declaim their poems—yes, with true Christian patience, have I listened to their *misereres* without betraying by a glance the intensity of ennui and of boredom into which my soul was plunged. Like unto a penitential martyr of Brahmin, who offers up his body to devouring vermin, so that the creatures (also created by God), may satiate their appetites, so have I for a whole day, taken up my stand and calmly listened as I grinned, and bore the chattering of the rabble, and my internal sighs were only heard by Him who rewards virtue.

But the wisdom of daily life enjoins politeness, and forbids a vexed silence or a vexatious reply, even when some chuckle-headed "commercial councilor" or barren-brained cheesemonger makes a set at us, beginning a conversation common to all Europe, "Fine weather to-day." No one knows but that we may meet that same Philistine again, when he may wreak bitter vengeance on us for not politely replying, "It is very fine weather." Nay, it may even happen, dear reader, that thou mayest, some fine day, come to sit by the Philistine aforesaid in the inn at Castle, and at the *table d'hôte*, even by his left side, when he is exactly the very man who has the dish with the jolly brown carp in it, which he is merrily dividing among the many. If he now chance to have some ancient grudge against thee, he pushes away the dish to the right, so that thou gettest not the smallest bit of tail, and therefore canst not carp at all. For, alas! thou art just the thirteenth at table, which is always an unlucky thing when thou sittest at the left hand of the carver, and the dish goes around to the right. And to get no carp is a great evil—perhaps, next to the loss of the national cockade, the greatest of all. The Philistine who has prepared this evil now mocks

thee with a heavy grin, offering thee the laurel leaves that lie in the brown sauce. Alas, what avails laurels, if you have no carp with them; and the Philistine twinkles his eye and snickers, and whispers "Fine weather to-day!"

Ah! dear soul, it may even happen to thee that thou wilt at last come to lie in some churchyard next to the same Philistine, and when on the Day of Judgment, thou hearest the trumpet sound, and sayest to thy neighbor, "Good friend, be so kind as to reach me your hand, if you please, and help me to stand up; my left leg is asleep with this damned long lying still"—then thou wilt suddenly remember the well known Philistine laugh, and wilt hear the mocking tones of "Fine weather to-day!"

"Foine weather to-day!"

O reader, if you could only have heard the tone, the incomparable treble bass—in which these words were uttered, and could have seen the speaker himself,—the arch-prosaic, widow's savings bank countenance, the stupid-cut eyelets, the cocked-up, cunning investigating nose,—you would at once have said, "This flower grew on no common sand, and these tones are in the dialect of Charlottenburg, where the tongue of Berlin is spoken even better than in Berlin itself."

I am the politest man in the world. I love to eat brown carps, and I believe in the resurrection. Therefore I replied, "In fact, the weather is very fine."

When the son of the Spree heard that, he grappled boldly on me, and I could not escape from his endless questions, to which he himself answered; nor, above all, from his comparisons between Berlin and Munich, which latter city he would not admit had a single good hair growing on it.

I, however, took the modern Athens under my protection, being always accustomed to praise the place where I am. Friend reader, if I did this at the expense of Berlin, you will forgive me when I quietly confess, that it was

done out of pure policy, for I am fully aware, that if I should ever begin to praise my good Berliners, my renown would be forever at an end among them; for they would begin at once to shrug their shoulders, and whisper one to another, "The man must be uncommonly green; he even praises *us*!" No town in the world has so little patriotism, as Berlin. A thousand miserable poets have, it is true, long since celebrated Berlin both in prose and rhyme, yet no cock in Berlin crowed their praise and no hen was cooked for them, and "under the Lindens" they were esteemed miserable poets as before. . . .

But after all, between you and me, reader, when it comes to calling the whole town "a new Athens," the designation is a little absurd; and it costs me not a little trouble to represent it in that light. This went home to my heart in the dialogue with the Berlin Philister who, though he had conversed for some time with me, was unpolite enough to find an utter want of Attic salt in the new Athens.

"That," he cried, tolerably loudly, "is only to be found in Berlin. There, and there only, is wit and irony. Here they have good white beer, but no irony."

"No, we haven't got irony," cried Nannerl, the pretty well formed waiting maid, who at this instant sprang past us, "but you can have any sort of beer."

It grieved me to the heart that Nannerl should take irony to be any sort of beer, were it even the best brew of Stettin; and to prevent her from falling, in the future, into such errors, I began to teach her after the following wise:—"Pretty Nannerl, irony is not beer, but an invention of the Berlin people,—the wisest folks in the world,—who are awfully vexed because they came too late into the world to invent gunpowder, and therefore undertook to find out something which would answer just as well. Once upon a time, my dear, when a man had said or done something stupid, how could the matter be helped? That which was done, could not be undone, and people said that the man was an ass. That was disagreeable. In Berlin, where the people are shrewdest, and where the most stupid things happen, the people soon found out the inconvenience. The government

took hold of the matter vigorously: only the greater blunders were allowed to be printed, the lesser were simply suffered in conversation; only professors and high officials could say stupid things in public, lesser people could only make asses of themselves in private, but all of these regulations were of no avail; suppressed stupidity availed themselves of extraordinary opportunities to come to light; those below were protected by those above, and the emergency was terrible, until some one discovered a reactionary means whereby every piece of stupidity could change its nature, and even be metamorphosed into wisdom. The process is altogether plain and easy, and consists simply in a man declaring that the stupid word or deed of which he has been guilty, was meant ironically. So, my dear girl, all things get together in this world: stupidity becomes irony, toadyism which has missed its aim, becomes satire, natural coarseness is changed to artistic raillery, real madness to humor, ignorance to real wit, and thou thyself art finally the Aspasia of the modern Athens."

I would have said more, but pretty Nannerl, whom I had up to this point held fast by the apron string, broke away loose by main force, as the entire band of assembled guests began to roar for "A beer! A beer!" in stormy chorus. But the Berliner himself looked like irony incarnate, as he remarked the enthusiasm with which the foaming glasses were welcomed, and after pointing to a group of beer drinkers who toasted their hop nectar and disputed as to its excellence, he said smiling, "There are your Athenians."

#### Pronunciations of Noted Names

##### Tarantella.

*Tarantella* (Tar-an-tel'-lah).

##### Teschemacher.

*Teschemacher* (Tesh'-eh-mah-kher).

##### Tollefsen.

*Tollefsen* (Tol-ef'-sen).

##### Traviata.

*Traviata* (Trah-veeah'-tah).

##### Trovatore.

*Trovatore* (Troh-vah-toh'-reh).

##### Tschaikowsky.

*Tschaikowsky* (Chi-koff'-skee).

## Daily Drills in the Use of Correct English for the New Subscribers and Reminders for the Old.

(The initial article in this series began with  
January, 1914.)

### The Indefinite Pronouns.

The majority of the indefinite pronouns (*one, none, some, any, aught, naught, each, either, neither, other, both*, etc.), are used both as pronouns and as adjectives. When used as pronouns they are called indefinite pronouns; when used to modify the meanings of nouns, they are called adjectives.

#### PRONOUNS.

*One* is sometimes at a loss to know what to say.

*Some* like him and others dislike him.

If *any* would like to speak, now is the time.

*Each* knew what was in the other's hand.

*Either* might have been in error.

*Neither* knew his own mind.

#### ADJECTIVES.

There was only *one* person there.

*Some* persons would like to do so.

Is there *any* hope for him?

*Any* may be used with either a singular or a plural noun. When used with a singular noun, it generally implies quantity; with a plural noun, number. Thus: "Is there *any* sugar?" "Are there *any* knives on the table?"

*Either* and *neither*, when used as pronouns or adjectives, should never be used of more than two persons or things. As conjunctions they may be used of more than two persons or things.

Let *each* student think for himself.

*Either* book will do.

*Neither* book will do.

Note.—In the following sentences, *either* and *neither* are used as conjunctions:

*Either* John, Henry, or James can go.

*Neither* John, Henry, nor James can go.

When *other* is a pronoun, it may indicate possession (other's) and may take a plural number (others).

### Concord of Noun and Pronoun.

Rule.—A pronoun must agree with its antecedent noun in number.

### Any One or Anybody.

#### DRILL.

If *any one* wishes to make a suggestion, I wish that *he* would make it. (Not *they*.)

If *any one* wishes to absent *himself*, I wish that *he* would inform me now. (Not *they*.)

If *any one* objects to my going, I wish that *he* would say so. (Not *they*.)

May *any one* come if *he* brings a letter of introduction? (Not *they*.)

How can *any one* refuse to give *his* permission under the circumstances? (Not *their*.)

If *any one* wishes to leave the room, may *he* do so? (Not *they*.)

If *any one* wishes to bring a guest, may *he* do so? (Not *they*.)

Note.—Use the masculine gender when speaking generally of people, or when addressing a body of men; the feminine gender when addressing a body of women; the masculine and the feminine when addressing both sexes, unless the statement is long; in that case, the masculine gender should be used.

#### DRILL.

*Any one* else would have acted the same way if *he* had been present. (General reference.)

If *any one* present has any objections to offer, I wish that *he* would make them now. (Body of men.)

If *any one* present has any objections to offer, I wish that *she* would make them now. (Body of women.)

If *any one* present has any objections to offer, I wish that *he* or *she* would make them now. (Body of men and women.)

If *any one* feels that *he* has not been treated fairly, I wish that he would give *his* name and address to the secretary, who will enter *his* complaint. (Body composed of men and women. [Long statement.] )

Note.—Even in short statements, it is not uncommon to use the masculine gender in addressing an assemblage of both sexes, the masculine including the feminine. Thus: "If *any one* present has any complaints to offer, I wish that

*he* would make them now." (Both sexes.)

DRILL.

If *any one* else could have done this, I should gladly have asked *him* to do it. (Reference is general.)

How could *any one* refuse to offer *his* assistance under the circumstances? (Reference is general.)

If *any one* present has lost his umbrella, I wish that *he* would rise. (Body of men.)

If *any one* present has lost *her* umbrella, I wish that *she* would rise. (Body of women.)

If *any one* present has lost *his* or *her* umbrella, I wish that *he* or *she* would rise. (Body of men and women.)

Note.—Many would prefer to use only the masculine gender in the last sentence.

*Anybody* in *his* right senses would have done the same thing. (Not *their*.)

*Anybody else* could have done as well if *he* had had the same opportunity. (Not *they*.)

Note.—*Anybody*, meaning *any person*, is interchangeable with *any one*, the forms being equally correct. In the sentence, "Everybody who is *anybody* was present" *anybody* is used in the sense of a *person of some consequence*, as opposed to *nobody*.

**Each, Each One; Each Person, Each Student.**

DRILL.

*Each* was asked to give *his* opinion. (Not *their*.)

*Each* was asked to give *her* opinion. (Not *their*.)

*Each* was asked to give *his* or *her* opinion. (Not *their*.)

*Each one* of the gentlemen was asked to give *his* opinion. (Not *their*.)

*Each one* of the ladies was asked to give *her* opinion. (Not *their*.)

*Each one* was asked to give *his* or *her* opinion. (Not *their*.)

I wish that *each* person would make *his* complaint to me. (Not *their*.)

I wish that *each student* present would take *his* books home. (Not *their*.)

I wish that *each student* present would take *her* books home. (Not *their*.)

**Every One or Everybody; Every Person, Every Student.**

DRILL.

I wish that *every one* present would leave *his* hat in the anteroom. (Not *their*.)

I wish that *every one* present would leave *her* hat in the anteroom. (Not *their*.)

I wish that *every one* present would leave *his* or *her* hat in the anteroom. (Not *their*.)

If *every one* would do as I have done, *he* would have no cause to complain. (Not *they*.)

*Every one* has a day from which *he* dates *his* success or failure, as the case may be. (Not *their*.)

*Every one* must act according to his conscience. (Not *their*.)

Note.—*Everybody* is used interchangeably with *every one*, the forms being equally correct.

I wish that *every person* in this room would give *his* attention to this matter. (Not *their*.)

I wish that *every person* in this room would give *her* attention to this matter. (Not *their*.)

I wish that *every person* in this room would give *his* or *her* attention to this matter. (Not *their*.)

Note.—In the last sentence, many would prefer to use only the masculine. In the following, *his* is required because the statement is long:

"I wish that every person in this room would give the matter *his* attention, and then inform me what *his* opinion is on the subject."

I wish that *every student* in this school would give *his* attention to this matter. (Not *their*.)

I wish that *every student* in this school would give *her* attention to this matter. (Not *their*.)

I wish that *every student* in this school would give *his* or *her* attention to this matter. (Not *their*.)

In the last sentence, many would prefer to use only the masculine. In the following, the masculine gender is required because the statement is long:

"I wish that *every student* in this school would give this matter *his* attention, and then inform me what *his* opinion is on the subject."

**No One or Nobody; No Person, No Student.**

## DRILL.

*No one* should interfere in this matter unless *he* is authorized to do so. (Not *they*.)

*No one* must come without *his* parents' consent. (Not *their*.)

*No one* must absent *himself* without *his* parents' consent. (Not *themselves* or *their*.)

*No one* must absent *herself* without *her* parents' consent. (Not *themselves* or *their*.)

*No one* must absent *himself* or *herself* without my permission. (Not *themselves*.)

*No person* should interfere in this matter unless *he* is authorized to do so. (Not *they*.)

*No student* must absent *himself* without *his* parents' permission. (Not *themselves* or *their*.)

*No student* must absent *herself* without *her* parents' consent. (Not *themselves* or *their*.)

Note.—In an extended statement, use the masculine for both sexes.

## DRILL.

*No one* must absent *himself* unless *he* obtains *his* parents' consent. (Both sexes.)

*No person* must absent *himself* unless *he* obtains *his* parents' consent. (Both sexes.)

*No student* must absent *himself* unless *he* obtains *his* parents' consent. (Both sexes.)

Note that the following would be awkward: "*No one* must absent *himself* or *herself* unless *he* or *she* obtains *his* or *her* parents' consent;" or "*no one* must absent *himself* or *herself* without *his* or *her* parents' consent."

As indicated, in cases of this kind, the masculine includes the feminine, it being correct to use only the masculine, whether the statement is short or long.

Note.—*Nobody*, in the sense of *no person*, is interchangeable with *no one* unless used to mean a *person* of no consequence; as, "*She's a nobody*."

## DRILL.

*Nobody* has any idea of how a person feels under these circumstances, unless *he* has had the same experience. (Not *they*.)

*Nobody* should give advice in a matter of this kind, unless *he* has informed *himself* upon all the points involved. (Not *they*.)

*Nobody* should censure the conduct of another, for *he* is never in possession of all the

facts of another's life. (Not *they*.)

*Nobody* is to know anything about this unless he accidentally discovers the secret. (Not *they*.)

Note.—In all the foregoing sentences, the reference is to people generally. If specific, the same rules govern as in the case of *no one*, *his*, *her*, etc., being used as the construction may require.

**Some One or Somebody; Some Person, Some Student.**

## DRILL.

*Some one* has called and has left *his* card. (Not *their*.)

*Some one* has evidently been interfering in matters that do not concern *him*. (Not *them*.)

*Some one* has evidently been here in our absence, for *he* has left the door open. (Not *they*.)

If *some one* should call in my absence, tell *him* to wait. (Not *them*.)

Note.—In all the foregoing, the reference is general; hence, the masculine gender is required. In the following, the reference is specific.

## DRILL.

*Some one* present has left *his* books on my desk. (Masculine only.)

*Some one* present has left *her* books on my desk. (Feminine only.)

*Some one* present has left *his* or *her* books on my desk. (Both sexes.)

I wish that *some one* present would offer *his* assistance. (Masculine only.)

I wish that *some one* present would offer *her* assistance. (Feminine only.)

I wish that *some one* present would offer *his* or *her* assistance. (Both sexes.)

Will *some one* give *his* opinion about this matter? (Masculine only.)

Will *some one* give *her* opinion about the matter? (Feminine only.)

Will *some one* give *his* or *her* opinion about this matter? (Both sexes.)

I wish that *some one* present would offer *his* assistance. (Not *their*.)

Do you know of *some person* who will give *his* undivided attention to this matter?

I wish that I could get *some student* to teach the children after *his* study hours are over. (Not *their*.)

Note.—*Somebody* is interchangeably used with *some one*, the form being equally correct.

*Somebody* has called and has left *his* card. (Not *their*.)

*Somebody* has evidently been interfering in matters that do not concern *him*. (Not *them*.)

Note.—In connection with the use of *any one*, *everyone*, *no one*, *some one* (or *anybody*, *everybody*, *nobody*, *somebody*), followed by *else*, note that when in the possessive case, *else*, and not the pronoun, takes the possessive sign.

#### DRILL.

*Any one else's* (or *anybody else's*) umbrella will answer my purpose.

*Every one else's* (or *everybody else's*) books are soiled.

*No one else's* (or *nobody else's*) children act so.

*Some one else's* (or *somebody else's*) pen will do as well.

Note.—After *any one*, *each one*, *every one*, *some one* or *anybody*, *everybody*, *somebody*, *he*, *his*, or *him* is used when the reference is general. After *one*, however, *one* or *one's* is preferable to *he*, *his* or *him*.

#### DRILL.

When *one* has determined upon a certain course of action or conduct, *one* dislikes to change it. (Not *they*.)

*One* can learn much if *one* is a good listener. (Not *they*.)

"It takes away much of the flavor of life to live amongst those with whom *one* has not anything like *one's* fair value. (Not *they* or *their*.)

*One* should look out for *one's* self. (Not *themselves*.)

When *one* is in the right, *one* should not hesitate to say so. (Not *they*.)

Even though *one* is unsuccessful, *one* should not be envious of the success of another. (Not *they*.)

*One* should do all that *one* can to alleviate the suffering of those about *one*. (Not *they* or *them*.)

Note.—In the last sentence and in like ex-

tended statements, the use of *person* (or *student*, etc.) enables the speaker (or the writer) to avoid an excessive repetition of *one*. Thus: Instead of using the pronoun *one*, *person* and *student* may be respectively used in the following:

"I like to see a *person* who says what *he* thinks, and who, when *he* finds *himself* in the wrong, is not afraid to acknowledge his mistake."

"Let the *student* often stop and examine *himself* upon what *he* has read. Let *him* cultivate intercourse with others pursuing the same studies, and converse with them frequently upon the subject of reading."

Note.—In connection with the spelling of *one's self*, note that *one's self* and *oneself* are equally correct.

### Pronunciation of Noted Names

#### Amato.

*Amato* (Ah-mah'-toh).

#### Andantino.

*Andantino* (Ahn-dahn-tee'-noh).

#### de Gorgorza.

*de Gorgorza* (Goh-gort'-zah).

#### Elégie.

*Elégie* (Ay-lay-zhee).

#### Extase.

*Extase* (Eks-tahz).

#### Fenesta che lucive.

*Fenesta che lucive* (Fen-ais'-tah kay loo-tchee'-vay).

#### Frühlingslied.

*Frühlingslied* (Freu'-lingz-leed).

#### Gadski.

*Gadski* (Gahd'-skee).

#### Gotterdammerung.

*Gotterdammerung* (Goet-ter-dahm'-mer-ung).

#### Gottschalk.

*Gottschalk* (Got'-shalk).

#### Hayden.

*Hayden* (Hay'-den).

#### Hemus.

*Hemus* (Hee'-mus).

#### Kreisler.

*Kreisler* (Cry'-zler).

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# Correct English

## How to Use It

Edited by JOSEPHINE TURCK BAKER

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"The World Does Not Require So Much to Be Informed As to Be Reminded"

### Names of Cities Appearing in the "War Map"

#### Amiens.

*Amiens*—a'mi-ens (*a* as in *at*) or French *ah-mi-an'*; *a* in both syllables like *a* in *father*; *n*, nasalized.\*

#### Alsace.

*Alsace*—German, el'sass; French, al-sas': *a* in both syllables like *a* in *father*.

#### Calais.

*Calais*—kah-lay'; *a* in *kah* like *a* in *father*.

#### Aix-la-Chapelle.

*Aix-la-Chapelle*—ax-la-sha-pell'; *a* in *ax* like *a* in *mate*; *a* in *la* like *a* in *father*; *a* in *sha* like *a* in *ask*.

#### Basil.

*Basil*—baz'il or bay'zil; French, Basille—bah-zil'; *a* as in *father*.

#### Belfort.

*Belfort*—bel-fore'.

#### Blois.

*Blois*—blwa; *a* as in *father*.

#### Havre.

*Havre*—ha'ver or French, a'vr; *a* as in *father*.

#### Langres.

*Langres*—Lan'gr; *a* as in *father*; *n*, nasalized.

#### Orleans.

*Orleans*—or-lay-an'; *o* as in *no*; *a* in *an* like in *father*; *n*, nasalized. English, or'li-anz.

#### Liege.

*Liege*—lee-azhe'; *a* as in *age*.

#### Luxembourg.

*Luxembourg*—liix-ahn-boor'; French *u* (produced by placing the lips in the position of *oo* and saying *e* ); *oo* in *boor* like *oo* in *food*.

#### Rheims or Reims.

*Rheims* or *Reims*—Reemes; French, Rans; *a* as in *father*; *n*, nasalized.

#### Rouen.

*Rouen*—Roo-en; French, rwan; *a* as in *father*; *n*, nasalized.

#### Tours.

*Tours*—Toor.

#### Treves.

*Treves*—Treeves.

#### Trouville.

*Trouville*—Troo-veel'.

#### Versailles.

*Versailles*—ver-sale'ye.

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\*"N, nasalized" means to nasalize the vowel that precedes it; *n* itself is not pronounced.

# Your Everyday Vocabulary—How to Enlarge It

## THE GOLDEN RULE IN SPOKEN OR WRITTEN LANGUAGE.—USE THE WORD— ANGLO-SAXON OR LATIN DERIVATIVE—THAT WILL BEST EXPRESS YOUR MEANING

There is no reason why the speaker should not have the same comprehensive vocabulary as the writer. Choose words as you would your clothes, selecting some for their beauty, others for their richness, others for their general utility, always keeping in mind that, like one's garments, the words should be appropriate to the occasion. (From *How Can I Increase My Vocabulary?*)

### COMPLETE ALPHABETICAL LIST

Note—The initial article in this series began in January 1911\*

#### **Fabian.**

*Fabian* (accent on *fa*) means delaying, dilatory, avoiding battle.

"I am what is called a *Fabian*," she said, and went on as though that explained.

—*Mary Johnston.*

"Designating a variety or school of socialism more flexible and opportunist than the socialism of Marx and the International, and laying emphasis on municipal experiments in public ownership.

A member of the Fabian Society."

#### **Fabric.**

*Fabric* (fab-rik; accent on *fab*) means a structure of any kind; texture, tissue.

Then your whole historical *fabric* . . . must fall to the ground.—*Locke.*

#### **Fabricant.**

*Fabricant* (accent on *fab*) one who makes or constructs; a manufacturer.

#### **Fabricate.**

*Fabricate* (accent on *fab*) means to construct, produce, to devise falsely.

We all know that jealousy *fabricates* its own "confirmation strong as proof of Holy Writ."

#### **Fabrication.**

*Fabrication* (accent on *ca* [*ka*]) means construction, formation; fictitious invention.

. . . and he remembered how angry Mrs. O'Mara's news, *fabrications*, had made him.

—*George Moore.*

#### **Fabricator.**

*Fabricator* (accent on *fab*) means a maker or manufacturer; one who invents a false story.

Dressmakers and other *fabricators* of feminine raiment had been at work.—*Locke.*

#### **Fabricature.**

*Fabricature* (accent on *fab*) means fabrication, manufacture.

#### **Fabular.**

*Fabular* (accent on *fab*) means of the nature of fable. [Rare.]

#### **Fabulate.**

*Fabulate* (accent on *fab*) means to fable. [Rare.]

#### **Fabulist.**

*Fabulist* (accent on *fab*) means a maker of fictions; a writer of fables.

#### **Fabulize.**

*Fabulize* (accent on *fab*) means to compose, invent, or relate fables. Also written *fabulise*.

#### **Fabulous.**

*Fabulous* (accent on *fab*) means feigned or invented; exceeding the bounds of probability.

It had been begun long ago, this *fabulous* history of the palace, and the beauty and luxury with which he was surrounded.—*Locke.*

#### **Fabulously.**

*Fabulously* (accent on *fab*) means in a fabulous manner; incredibly; enormously.

They knew . . . that her work was *fabulously* in demand; that it had a metaphysical value as well as a clutching interest.

—*Mary Johnston.*

#### **Façade.**

*Façade* (fa-sad; accent on *sad*; *a* as in *far*) means the chief exterior face of a building.

The calcareous deposit was ready to hand and easily manipulated into the *façade*.—*Strindberg.*

#### **Facet.**

*Facet* (fas-et; accent on *fas*) means one of the many variously shaped segments or faces into

which the surface of a gem is broken in order to increase its brilliancy.

She longed to prove that her polyhedral crystal of a paragon radiated pure light from every one of his innumerable *facets*.—*W. J. Locke*.

### Facetious.

*Facetious* (fa-se-shus; accent on *se*) means characterized by pleasantry, witty, amusing.

"Attempting to mask his anxiety with *facetious* utterance."

. . . "and take it all in all, did not see that his 'line' should expose him to facetious and disparaging comment."

### Facetiousness.

*Facetiousness* (accent on *ce* [*se*]) means pleasantry.

### Facial.

*Facial* (fa-shal; accent on *fa*) means pertaining to the face.

If on the day after a discussion of this kind he attempted to do a few hours' work, he found that his head was filled with nonsense, . . . his memory reproduced the gestures and *facial* expressions which he had used during a dispute.

. . . —*Strindberg*.

### Facile.

*Facile* (fas-il; accent on *fas*) means easy to be done, not difficult, easy of access, ready, quick.

"Before his *facile* perils and ready laugh, life was no longer an affair of serious effort and restraint."

The thoughtful consideration of this thing of beauty was a greater source of enjoyment to him than the *facile* emotion which is awakened in the beholder by the mere outward contemplation of a fine work of art.—*Strindberg*.

### Facile Princeps.

*Facile princeps* (fas-i-le; accent on *fas*, princeps; accent on *prin*) means easily the first or best.

### Facilitate.

*Facilitate* (fa-sil-i-tate; accent on *sil*, *a* in *fa* as *a* in *mate* shortened in rapid utterance) means to make easy; to lessen the labor of.

"We understand the allusion, and think it right to say at once that Mr. Wilson's handling of this question greatly *facilitates* quiet consideration of the other and more delicate questions here alluded to."

### Facility.

*Facility* (accent on second syllable) means freedom from difficulty; easily performed; pliancy; advantage, usually in the plural; as, *facilities* for study.

She [George Sand] described herself once in a book as having 'a great *facility*' for illusions.  
—*Hichens*.

### Facsimile.

*Facsimile* (fak-sim-i-le; accent on *sim*) means an exact copy or counterpart.

"Figaro printed a *facsimile* of a letter from M. Caillaux to an intimate friend."

### Faction.

*Faction* (fak-shon; accent on *fak*) means a party of persons having a common end in view, often using subversive methods; tumult; dissension.

"But the feeling on the part of this *faction* is so deep that it is not believed possible that he can supplant it by a sentiment of brotherly love."

But in the streets of Roundabout

Are no such *factions* found.

—*Chesterton*.

### Factional.

*Factional* (accent on first syllable) means pertaining to or characterized by faction.

. . . "personal animosities and *factional* rancors, should not cheat the pupils of the public schools and their teachers of the benefits promised by the new course of study."

"If it were to continue merely a fight over leadership, the end of *factionalism* would come within a short time."

### Factious.

*Factious* (fak-shus; accent on *fak*) means dissentious, promoting partisan views by perverse or irregular means; as, *factious* quarrels.

### Factitious.

*Factitious* (fak-tish-us; accent on *tish*) means artificial, conventional.

"Public sentiment has been little stirred by these tactics and the old *factitious* cry against anti-militarism lost much of its effectiveness."

### Factitive.

*Factitive* (fak-ti-tiv; accent on *fak*) means causative.

### Factitude.

*Factitude* (accent on first syllable) means reality.

# Queries and Answers

Selected from the Editor's Daily Mail

## Arrived At.

New Orleans, La.

EDITOR CORRECT ENGLISH:

Suppose that one would remain in Chicago, say about a week, and then visit another city, how would you express it? If I were on a train enroute to some other place and passing through Chicago, sent a telegram from that city, I would word it "arrived at Chicago." Would this not be the correct preposition to use in this sense?

If this letter requires censuring, would thank you very much to do so.

A SUBSCRIBER.

Answer.—*At* is the correct form. In fact, *arrived in* is not authoritative even for large places.

The following revision improves your construction:

"Suppose that one were to (or should) remain in Chicago, say about a week, and then were to visit another city, how would one express the idea? If I were on a train enroute to some other place, and in passing through Chicago were to send a telegram, from that city, I should word it 'arrived at Chicago.' Would this not be the correct preposition to use in this sense?

"If this letter requires censuring, I should thank you very much for your criticism."

## E'er and Ere.

Chicago, Ill.

EDITOR CORRECT ENGLISH:

Kindly inform me whether *e'er* can be used in place of *before*.

A SUBSCRIBER.

Answer.—*E* with an apostrophe and *er* cannot be used in the place of *before*. *Ere* is properly used in the place of *before*, but only in poetic usage. *E'er* is an abbreviated form of *ever*, and is confined to poetic usage. See THE "LITERARY WORKSHOP," pages 30-32.

## Humor and Yumor.

EDITOR CORRECT ENGLISH:

I wish to recall your attention to the word *humor*, in your column, "Queries and Answers," CORRECT ENGLISH for July and August, to an

inquiry from "A Reader" as follows: Which pronunciation of the word *humor* is correct. I have heard it pronounced *humor* sounding the *h*, and then I have heard it pronounced as if it were spelled *yumor*. You gave an answer: Both *humor* and *yumor* are used, precedence being given to the first pronunciation. Do you mean because both *humor* and *yumor* are used, that they are correct. The first pronunciation sounding the *h*, is correct if you pronounce the last syllable-mer, \**hu-mer*. When the *h* is not sounded instead of *yumar*, it is *u-mer*. See Page 384. "EIGHTEEN THOUSAND WORDS OFTEN MISPRONOUNCED," by Phylfe.

û = u in duke.

e = e in \*ermine.

A FRIEND.

*Humor* is pronounced as indicated in CORRECT ENGLISH, also in TEN THOUSAND WORDS—HOW TO PRONOUNCE THEM. Both pronunciations are correct, but the first is preferred by the best speakers. *Mor* becomes in this pronunciation variable in *mur*, short *u*; but *u* before *r* (according to the operation of another rule) in an unaccented syllable *er* becomes *e* as in *err*. See exposition in TEN THOUSAND WORDS—HOW TO PRONOUNCE THEM; *e* as in *err*. The pronunciations are in accordance with those given in both Century and Standard Dictionaries.

## Preposition at the Close of the Sentence.

San Francisco, Calif.

EDITOR CORRECT ENGLISH:

I have been reading "CORRECT ENGLISH" and looking for a rule on ending a sentence with a preposition. I have been unable to find the information wanted, and so turn to you to see if you can answer the question for me.

The statement was made: "What is that good for?" Also "Get something to cover the machine with;" I claim that both of these are incorrect when constructed in that manner. Should not the correct form be like this?—"For what good is that?" or "For what is that good?" Also "Get something with which to cover the machine."

A SUBSCRIBER.

The preposition is properly used at the close of the sentences, "What is that good for," and "Get something to cover the machine with."

THE CORRECT WORD, page 142, gives the following:

**Preposition at the end of a sentence.**

Some critics censure the use of the preposition at the close of the sentence, but occasionally it is desirable; as, for example, in every-day speech, and again in such constructions as, "This is the end that he aimed *at*." "This is the end at which he aimed," would be preferred in very dignified writing or where the construction would sound weak, if closed with a preposition. *To*, however, must never close a sentence when used as a part of the infinitive; thus, instead of saying, "I do not go there so often as I used *to*," the infinitive (*go*) is required to complete the wording. Again, when the object of the preposition is a pronoun, the preposition often closes the sentence; as, "What are you talking *about*?" "What are you looking *for*?" "Whom is your letter *from*?" "Whom is this parcel *for*?" While in dignified utterance, the preposition precedes the pronoun, it is common, even with good speakers, for the preposition to follow the pronoun in ordinary conversation.

**May and Might.**

Chicago, Ill.

EDITOR CORRECT ENGLISH:

Kindly inform me through CORRECT ENGLISH as to whether *may* or *might* is correct in the following sentence:

"Herewith I am sending you a copy of my letter to him that you *may* [or *might*] see," etc.

R. W. W.

Answer.—*May* is the required form in your sentence. The following exposition from THE CORRECT WORD will interest you:

There is no essential difference between the uses of *may* and *might*, the words being employed according to the tense form required. Thus, the present tense form, "I *may* go if I can find some one to accompany me," becomes in the past tense, "I *might* go if I could find some one to accompany me;" "He *says* that I *may* go," becomes "He *said* that I *might* go."

(CORRECT ENGLISH: A COMPLETE GRAMMAR, pp. 190-193 contains a comprehensive exposition of *May* and *Might* in their various uses.)

**I and Me.**

EDITOR OF CORRECT ENGLISH:

Please tell me whether the following sentence is correct. It occurs in one of the well known novels:

It was not *I*. It never could have been *me*.

A SUBSCRIBER.

Answer.—"It was not *I*." "It never could have been *I*." are the correct forms. The following drills illustrating the rules given in THE CORRECT WORD will interest you.

1. It is supposed to be *she* and *I* who called; not *he*.

I should like to be *he* or *she*, but I should not like to be *they*.

2. I suppose it to be *her*.

I thought it to be *him*, and they thought it to be *me*.

I cannot imagine it to be *her*; how could you suppose it to be *me*?

Could you imagine it to be *us*? How could you suppose it to be *them*?

Could you imagine it to be *them*, or could they suppose it to be *us*?

3. Should you like to be *I*?

I should like to be *she*.

It was supposed to be *he* who addressed the audience.

It was thought to be *he*, but it was proved afterwards to be *she*.

They would not like to be *he*, I know.

They had no thought of its being *I*.

He had no thought of its being *she*.

4. No one thought of its being *he*.

Who would have thought of its being *they*?

It was supposed to be *he* who threw the stones.

I had no thought of its being *they*.

Who would have thought of its being *she*?

5. I supposed *these* to be *them*.

I supposed *it* to be *her*.

She supposed *them* to be *us*.

She supposed *you* to be *me*.

# Errors of English

## The German Point of View of the War.—*The Outlook*.

"The present situation arose not from temporary conflicts of interest or diplomatic combinations; but is the result of ill will existing for years against the strength and prosperity of the German Empire." This sentence, taken from the Kaiser's speech from the throne on August 4, is the view of the present war held by the German people.

Note.—The construction should read: "The present situation *has arisen*, etc." the simple past tense being properly used to indicate a specified time in the past. Note that, in the above, no specified time in the past is indicated, but that, on the other hand, time completed in the present is indicated; hence, the present perfect tense form, *has arisen*, is required, the present perfect tense being required to indicate time completed in the present. See THE CORRECT WORD, p. 158, "I *saw* him yesterday;" "I *have just seen* him."

"They expected it for years to come."

Note.—"They *had expected* it for years to come," is the correct form.

They have felt all the time that after they had accomplished their national unity in a bloody struggle with France, it would take another bloody war to defend and finally secure it. Again and again the German Government *refrained* from war because the apparent object of its controversy did not seem to warrant such a step.

Note.—The construction should read: "Again and again the German Government *has refrained* from war because the apparent object of the controversy has not seemed to warrant such a step." Note that "again and again" does not indicate a specified time in the past, time up to the present and completed in the present is to be expressed; hence, the present perfect tense is required.

Germany *saw* these efforts of her neighbors in continuous progress; nobody *was ever heard* to tell France, "You have been beaten in a fair fight. You have lost, and if you are not strong enough for yourself, keep your peace. No! everybody seemed to pat France on her back and to encourage her attitude, which *was* the real menace to the peace of Europe, while all the world *was crying* out against Germany, which *had* no other desire than to be left alone."

Note.—The construction should read: "Germany *has seen* these efforts in continuous progress; nobody *has ever been heard*," etc. . . . No, everybody *has seemed* to pat France on her back and to encourage her attitude, which *has been* the real menace to the

peace of Europe, while all the world *has been crying* out against Germany, which *has had* no other desire than to be left alone. Rule.—Use the present perfect tense to denote time completed in the present; the past perfect tense to denote time completed in the past.

It is sufficient to know that the Germans *had* the feeling that the other nations, especially her neighbors, *did* all in their power to hinder them in the peaceful development of the resources and institutions; and they have enough to point out in justification of this view."

Note.—The construction should read: "It is sufficient to know that the Germans *have had* the feeling that the other nations, especially her neighbors, *had done* all in their power to hinder them, etc."

What *was* especially irritating to France's conduct to the German mind was this: that in her all-controlling desire for revenge, the Republic that forever *was boasting* of her progressive and democratic spirit *allied* herself to Russia, the stronghold of absolutism and reactionism; the representative of a semi-barbaric civilization. This *was*, and is honestly considered in Germany as a treachery to Western civilization and culture.

Note.—The construction should read: "What *has been* especially, etc. . . . This *has been*, etc., the Republic that *has been forever boasting* of, etc., *should ally herself*, etc. "This has been and is," etc. The article "a" should not be used before the abstract noun *treachery*.

. . . "and let me repeat a statement which, from a stronger familiarity with the German character, I made publicly for the first time in Cooper Union, in 1906:

"The German people do not want war; they never *were* so well off in all their history. But if they see that they are compelled to fight, it will probably be the most terrible war that history knows. They will know no limits. They will only know one thing; to fight to the bitter end. Nothing whatever will be allowed to interfere with this determination."

Note.—The construction "The German people do not want war; they were never so well off in all their history," should read: "The German people do not want war; they *have never been* so well off in all their history." In connection with the first paragraph, note that the past tense *made* is correct, for the reason that a specified time (in 1906) is indicated.

(Concluded on page 174)

# The Salon.

With the Editor.

*Cassius.* They shouted thrice: what was the last cry for?

*Casca.* Why, for that too.

*Brutus.* Was the crown offered him thrice?

*Casca.* Ay, marry, was it, and he put it by thrice, every time gentler than other; and at every putting by, mine honest neighbors shouted.

*Cassius.* Who offered him the crown?

*Casca.* Why, Antony.

*Brutus.* Tell us the manner of it, gentle Casca.

*Casca.* I can as well be hanged as tell the manner of it; it was mere foolery, . . .

Mars, stalking through Europe, with a hundred square miles of broken bodies," execrating his triumphal march, is a spectacle not to be described in terms of "foolery." Language must take on new color to match the bloody conflict.

Death groans, stifled by the loud trumpeting of riderless horses, crazed by shot and shell, trampling, rough-shod, in their agony, over the dead and dying; brains protruding from open skulls; eyes blinded forever from the light of day; limbs mangled and torn,—the youth and flower of Chivalry," the Beloved of mothers, wives, and sweethearts,—weltering in a sea of blood.— . . . and Why?

So long as monarchical institutionalism exists, so long shall there be war,—whether monarchy is defined in terms of Kingdom, Empire, or State. So long as the world hugs its fetish,—“In time of Peace Prepare for War,” so long shall there be war. So long as Patriotism usurps the place of Universalism, so long shall there be war. So long as Press and Public continue to brew to the boiling point, the bubbling disturbances of Peace,—ill-will, envy, malice, so long shall there be war.

National Pride, a selfish Patriotism, that considers only one's native country to the exclusion of all others, must give way to Universalism, if war be abolished. There must be less of “My Country 'Tis Of Thee,” and more of “My Brother 'Tis Of Thee.” The world must become international in interest and in heart, if war is to become a horror of the past.

If we could forget, for a little while, the “Star

Spangled Banner,” and substitute a flag symbolic of “My Country 'Tis of Thee” of all nations, and if, as exercises in Universalism, the children of all nations could daily wave this flag, to inspiring international music, we might inculcate in our youth such a love for his alien brother, that the desire to shed his blood would no longer exist. Patriotism is a glorious thing. The maintaining of the country's honor, about which there has been so much to say,—too much oftentimes,—is a glorious thing, but far more glorious is that Universalism which recognizes no line of demarcation,—no longitude nor latitude. Let us “go to it” and embrace it. Let us begin at once to inculcate this spirit in our youth. A Betsy Ross is needed to design a new flag.

---

A terrible tragedy was enacted recently. It was the final note of a song, written in a minor key. Some persons of the class who thank their God they are not as others are, see in the tragic end, the inevitable Nemesis, working hand in hand with the Maker of all things.

Every situation in life presents the spectacle of a court-room,—judge, jury, lawyers; the central figure, the defendant, who alone holds the key, for he alone knows the facts.

But society sits in judgment and is apt to render a false judgment, for Society does not know the facts and so is incompetent to judge.

Society has indeed, a very bad habit of insisting that all its members shall be dressed in garments cut after one model, chosen because of its seeming adaptability to all sizes and shapes. For this reason, the misfits are many, making the wearer very uncomfortable, and ill at ease in the presence of those who, by mere accident of circumstances and condition, approach more nearly the standardized pattern. Fortunately for the majority, a native adaptableness enables them at least to appear donned in a habit of suitable style and fit. Even if the habit sit ungracefully, society will not look askance; it asks only that the texture, style, and cut, shall be the same,—its mandate in this respect being as incontrovertable as the laws of the Medes and the Persians.

# Home Study Course in Letter-Writing

Study the following models and write short letters exemplifying the instructions.

## MODELS FOR THE HEADING OF BUSINESS LETTERS.

Note.—The heading should contain the full postal address of the writer. When long, it should be written on three lines; if not very long, it may be written either on two or three lines; when short, on one or two lines.

### MODEL 1.

1201 Massachusetts Avenue,  
Boston, Mass.,  
September 1, 1914.

### MODEL 2.

201 Summit Ave., Boston, Mass.,  
September 1, 1914.

or

201 Summit Avenue,  
Boston, Mass.,  
September 1, 1914.

### MODEL 3.

Kewanee, Ill.,  
September 1, 1914.

or

Kewanee, Ill., Sep. 1, 1914.

Note.—If the number of the post-office box is necessary, the following is used:

Box 554,  
Avondale, Mass.,  
Sep. 1, 1914.

or

Box 554, Avondale, Mass.,  
September 1, 1914.

If the name of the county is necessary, the following is used:

Monroe, Green Co., Wis.,  
September 1, 1914.

## NOTES.

1. The number of a street is indicated in figures; the street itself when expressed in numbers is written in figures if the number is large; if small (less than one hundred) the number is written in full; as, 1210 151st Street (or St.); 1201 Fifty-first Street (or St.).

2. A part of the heading should not be used at the beginning of the letter and the rest at the close. The following is objectionable.

Boston, Mass.

\* \* \* \* \*

Yours very truly,  
John Brown,

1201 Summit Ave.

3. The name of the town should never be abbreviated. The name of the state is generally abbreviated unless short; thus: such states as Maine, Ohio, should be written in full.

4. The date should be represented by words, not by figures; thus: October (or Oct.) 15, 1908, not 10—15—08.

5. When the heading consists of more than one line, the date should be placed on a separate line as in the headings above; the following is incorrect:

201 Summit Ave.,  
Boston Mass., Sep. 1, 1914.

## DEFINITION OF TERMS.

The *heading* of a letter consists of the name of the place at which the letter is written, and the date when it is written.

The *introduction* of a letter consists of the address of the person to whom the letter is written, and the salutation.

The *body* of a letter is that which contains the written communication.

The *conclusion* of a letter consists of the complimentary close and the signature.

The *superscription* of a letter is the address on the envelope.

## MODEL.

Chicago, Ill., September 1, 1914.

Messrs. Gould & Lincoln,

Madison, Wis.

Gentlemen:

Your letter of the 12th inst., inclosing check of \$25.00 in full payment of your account, is received.

Thanking you for your promptness in remitting, and hoping to receive further orders from you, we are

Very truly yours,

A. L. Johnson & Co.

By E. L. Black, Mgr.

## NOTES.

*The Heading.*

The name of the town is not abbreviated, and is followed by a comma.

The name of the state is abbreviated, and is followed by a period and a comma.

The name of the month may or may not be abbreviated. When it is abbreviated, it is followed by a period; otherwise, it is not punctuated.

The day of the month is followed by a comma.

The date of the year is followed by a period.

*The Introduction.*

Note that *Messrs.* is followed by a period, it being an abbreviation of *Messieurs* (gentlemen).

Note that the name of the firm "Messrs. Gould & Lincoln" is followed by a comma.

Note that "Madison" is followed by a comma.

Note that "Wisconsin" is abbreviated and followed by a period. Compare this with the marks of punctuation in the address above.

Note that "Gentleman" is followed by a colon; note also its position.

*The Body of the Letter.*

Note that the form "th" is used in the body of the letter, but not in the heading. It is not necessary to use the forms 1st, 2d, 3d, 10th, 15th, 22d when the name of the month is given, the present tendency being to omit them. When employed without the name of the month, they should not be followed by a period, as they are not abbreviations.

Note that we write 2d, 3d, and not 2nd, 3rd.

Note that "inst." is followed by a period, as it is an abbreviation.

Note the comma after "you."

Usage varies as to the comma after "are," the present tendency being in favor of its omission.

*The Conclusion.*

Note that neither "truly" nor "yours" is capitalized.

Note the comma after "yours."

# Home Study Course

## Your Every Day Vocabulary.

### How to Enlarge It.

Send in your papers for examination and accompany them with a self-addressed and stamped envelope for their return. The best illustrative sentences will be printed in the next issue. (Your name will not be used.)

Instruction.—Fill the blanks below with sentences modelled after those used in YOUR EVERY-DAY VOCABULARY: HOW TO ENLARGE IT.\*

Abash .....  
Abdicate .....  
Aberration .....  
Abject .....  
Abjure .....  
Abnegate .....  
Abnegation .....  
Aboriginal .....  
Abortive .....  
Abrade .....  
Abstention .....  
Abstract, Concrete .....  
Abut .....  
Accentuate .....  
Acclimated .....  
Accresence, Accretion .....  
Accusatory .....  
Acerbity .....  
Acme .....  
Acolyte .....  
Acoustice .....  
Acquiesce .....  
Acquiescence .....  
Acquiescent .....  
Acquisitive .....  
Acquisitiveness .....  
Acrimony .....  
Actuality .....  
Acuate .....  
Acuity .....

Acumen .....  
Addiction, Addictedness .....  
Addressee .....  
Adduce .....  
Adducible .....  
Adept .....  
Adeptness .....  
Adequacy .....  
Adequate .....  
Adherence .....  
Adjudication .....  
Admonition .....  
Adventitious .....  
Adulation .....  
Adverse, Averse .....  
Advert .....  
Advertence, Advertency .....  
Advisory .....  
Aerogram .....  
Aeronaut .....  
Affability .....  
Affluence .....  
Afortiori .....  
After-glow .....  
After-math .....  
Aggrandizement .....  
Aggregation, Segregation .....  
Alarmist .....  
Alchemy .....  
Alien .....  
Alienate .....  
Alienist .....  
Alleviate .....  
Altercation .....  
Altruism, Egoism .....  
Alternate .....  
Alternative .....  
Altisonant .....

\*This book will be furnished to students of this course at the special price of 65 cents.

# Home Study Course

## The Correct Word.

### How to Use It.

Do you ever feel in doubt as to the correctness of a word?

Do you know how to use your "shalls" and "wills," "shoulds" and "woulds"? Do you say "I *would* like" instead of "I *should* like"? "I *will* be obliged to go" instead of "I *shall* be obliged to go"? "He thinks he *will* go" instead of "He thinks he *shall* go"? "Do you think you *will* go" instead of "Do you think you *shall* go"? "How *would* you like to go" instead of "How *should* you like to go"?

Taking up the correct forms of diction alphabetically as used in everyday speech, do you know how to use: *accede* and *concede*? *adapted to*, *for*, *from*? *ago* and *since*? *allow* and *permit*? *amid* and *amidst*? *anticipate* and *expect*? *apt*, *likely*, *liable*? *as far as*, *as soon as*, *as long as*, and *so far as*, *so soon as*, *so long as*? Do you know that you live at a small place, like "at Kenwood;" but "in Chicago"? Do you know whether to speak of a woman as an author or an authoress? How to address a woman president or chairman? Do you say "His manner is very *aggravating*" instead of *irritating*? Do you say "He acts like you do" instead of "*as you do*"? Do you say "It looks as if it *was* all right" instead of *were*? I wish I *was* (he, she, or it was)" instead of "I wish I *were* (he, she, or it were)"? "If I *was* in the wrong, I should apologize," instead of "If I *were*," etc.? "I feel *badly*" for "I feel *bad*"? "There is no use of *you* remaining" instead of "*your* remaining"? Do you call *on* or *upon* your friends; have them *for* dinner or *at* dinner? Do you say, "I fear that I shall *discommode* you" instead of *incommode*? Do you know whether it is *enclose* or *inclose*?

Do you know the difference between an *answer* and a *reply*? between *emerge* and *immerge*? *emigrant* and *immigrant*? *eminence*, *imminence*, and *immanence*; *eminent*, *imminent*, and *immanent*? *eruption* and *irruption*; *excite* and *incite*? *doubt that* and *doubt but that*?

Do you know whether you have *eat* or *eaten*? Do you say "It was no one *else but him*" instead of "It was no one *else than he*," or "It was no one *but him*"?

Do you know when to use *elder* and *eldest*; *older* and *oldest*? farther and further? fermentation and fomentation? first and second, firstly and secondly? Do you know whether "four and five is nine" or "*are* nine"? Do you know how to use *got* and *gotten*? whether you may say, "I *had* better go"?

Do you know when to use *have*, *has*, and *had*,—that you cannot use them with words spelled with *a*; that you must say "I *began*," but "I *have begun*," "I *sang*," but "I *have sung*," "I *drank*," but "I *have drunk*"?

Do you know that you should not say "*Those* kind of people" for "*That* kind of people" or "*Those kinds* of people"? "*That* kind of a girl" for "*That* kind of girl"?

Do you say "I will *loan* you my umbrella" instead of *lend*? "The book is *laying* on the table" instead of *lying*? Do you know when to use *lie*, *lay*, *lying*, *lain*, and *lay*, *laid*, *laying*?

Do you say "I should have liked to *have gone*" instead of "I should have liked to *go*"?

Do you know how and when to use *which* and *that* or *who* and *that*? Do you know whether it is a *recipe* for a cake or a *receipt*? Do you know when you *recollect* and when you *remember*? Do you know whether it is "French *rabbit*" or "French *rarebit*"? Do you know whether it is "two *pair* of gloves" or "two *pairs*"?

Do you say "It is supposed to be *him*" instead of "It is supposed to be *he*"? Or "I supposed it to be *he*" instead of "I supposed it to be *him*"? "Try as we *will*" instead of "Try as we *may*"? "I need it *badly*" instead of "I need it *very much*"? "He is taller than *me*" instead of "*than I*"? "I don't *propose* to be imposed on" instead of "I don't *intend*"? "No one but *myself* is going" instead of "No one but *me*"? "I am *through* my dinner" instead of "I *have finished* my dinner"? "This is *some one's else* umbrella" instead of "*Some one else's* umbrella"? "Neither of the children *were* at home" for "Neither of the children *was* at home"? "This is not to be compared to that" for "This is not to be compared *with* that"?

A CHOICE OF ANY ONE OF OUR \$1.25 books will be given Free to the senders of the Five Best Papers. Indicate Your Choice of books when sending in your papers and inclose a two cent stamp for their return.

Study the uses of the following words in THE CORRECT WORD, and write illustrative sentences in the blank spaces, modelled after those in the text. The best illustrations sent in by the prize winners will be printed in the next issue of the Magazine. (The names will not be used.)

The sentences may be original or may be taken from other sources.

Above .....  
 Absolutely .....  
 Accede and Concede.....  
 Accept and Accept of.....  
 Accord and Grant.....  
 Adapted To, For, From.....  
 Admit and Admit of.....  
 Ain't for Isn't.....  
 All and Any.....  
 All of .....  
 All ready and Already.....  
 All right and Alright .....  
 All-round man and All Around Man.....  
 All these and All of Them.....  
 Allow and Permit.....  
 Allude .....  
 Almost and most.....  
 Alternative, not other alternative.....  
 Although, Though, and While.....  
 Amid and Amidst.....  
 Among and Amongst.....  
 Among and Between.....  
 Among one another.....  
 Among and In.....  
 And before Also, Therefore, and Consequently  
 And which .....  
 Angry at and Angry with.....  
 Annual and Yearly.....

Answer and Reply.....  
 Anticipate and Expect.....  
 Anybody Else's not Anybody's Else.....  
 Any one . . . . is.....  
 Any place .....  
 Anyways and anyway.....  
 Appearance Sake, Appearance's Sake, Appearance' Sake .....  
 Appertain and Pertain.....  
 Appreciate not Highly Appreciate.....  
 Apprehend and Comprehend.....  
 Approached for petitioned.....  
 Apt, Likely, Liable.....  
 Around and Round.....  
 Arrive safe or Arrive safely.....  
 Arrive at .....  
 As I do for That I do.....  
 As and Like.....  
 As Far As; As Soon As; As Long As.....  
 As Follows and As Follow.....  
 As Followed by As.....  
 As If and As Though.....  
 As If It Was for As If It Were.....  
 As It May, not As It Will.....  
 As To Whether.....  
 At home .....  
 At and To Superfluous.....  
 At All Superfluous.....  
 At best for At The Best.....  
 At Yonkers; In New York.....  
 At Length and At Last.....  
 Attenuate and Extenuate.....  
 At Rest and To Rest.....  
 Authoress, Doctress and the Like for Author,  
 Doctor .....  
 Actress (Correct) .....  
 Avocation and Vocation.....  
 Awful .....  
 Aye and Ay.....

THE CORRECT WORD will be furnished to students of this course at \$1.

# Helps for the Teacher

## I Don't Believe and I Don't Think.

Elkhart, Ind.

EDITOR CORRECT ENGLISH:

Kindly inform me in next issue of CORRECT ENGLISH which of the following sentences are correct and why:

1. I do not believe there is any better in the world.

I believe there is none better in the world.

2. I could not eat anything without gas forming in my stomach.

I could eat nothing without gas forming in my stomach.

Also is *which* ever used as a relative pronoun in speaking of persons?

I find your magazine very helpful.

A SUBSCRIBER.

Answers.—1. Purists would insist upon the second construction as being the only correct wording. CORRECT ENGLISH condones such phraseology as "I don't believe," and "I don't think," in every day speech, as conforming to the general employment of good speakers. See THE CORRECT WORD, "I don't think." In literary employment, the second construction would undoubtedly be preferable.

2. "I could eat nothing," as the shorter form, is preferable.

3. *Which*, as a relative, is never used of persons. As an interrogative pronoun, it is so used.

I am glad that you find CORRECT ENGLISH helpful. It is my aim to increase its scope with each issue.

Long Beach, Calif.

EDITOR OF CORRECT ENGLISH:

Owing to constant usage, do you not think that it is possible in the course of a very short time—say a generation—that adverbs and adjectives will have become so merged as to almost constitute one class of speech?

Take the use of *fair* and *fairly* for example; they are seldom used in their correct sense except by careful grammarians.

A SUBSCRIBER.

Answer.—Adverbs and adjectives will never become so merged as almost to constitute one class of speech. The form of the word will in

time largely become identical, but the uses will remain distinct. Many words are now correctly used for both the adjective and the adverb; thus, *fair* is correctly used both as an adjective and as an adverb. *Fine* is another instance.

## If There Is and If There Be.

Los Angeles, Calif.

EDITOR CORRECT ENGLISH:

Kindly inform me through the next issue of CORRECT ENGLISH whether the following sentences are correct. a. If *there be* no objections this petition will be received.

b. If not and *there be* no objection, these minutes will be approved as read.

Should *are* be used with the plural *objections*?

A SUBSCRIBER.

Answer.—"If *there be*" is subjunctive, and is correctly used for both singular and plural, as in the above. The indicative mode, however, is largely superseding the subjunctive in present tense forms. The following from THE CORRECT WORD will enable you to understand the construction fully:

There is a strong tendency to restrict the use of the present tense of the subjunctive mode (If *it be*) to the literary employment of the language; but many writers, as well as speakers, prefer to use the indicative form (If *it is*) instead of the subjunctive; that is, in the present tense.

In the past tense of the subjunctive mode, *were* is required in all three persons. The following illustrative sentences show the uses of *was* and *were*:

*Was.*

If *I was* in the wrong (and I suppose I was), I ask your pardon.

If *he was* at home (and he was at home), why did you not see him?

If *I were* you (but I am not), I should go.

If this cup *was* cracked (and it was cracked), why did you buy it?

If the key of the piano *was* broken (and it was), why didn't you speak about it?

*Were.*

If *I were* in the wrong (and I am not), I should ask your pardon.

*If he were* at home (but he is not *at* home), I should ask him to see you.

*If I were* he (but I am not), I should write.

This cup looks as if it *were* cracked (not sure about it).

The piano sounds as if a key *were broken* (not sure about it).

(Observe that in the foregoing sentences, the past subjunctive form *were* expresses present (comp)

### It Were.

Chicago, Ill.

EDITOR CORRECT ENGLISH:

What is the rule that authorizes the use of "it were" to begin a declarative sentence?

A SUBSCRIBER.

Answer.—"It were" is used in the sense of "it would be." The verb is then conjugated as in the subjunctive mode.

Chicago, Ill.

EDITOR CORRECT ENGLISH:

1. Is it better form to begin intercalary clauses, like "as we think" in the following sentence, with *as* than to omit it? In other words, would simply "we think" be better than "as we think" in the construction cited? Here is the construction: "We have shown irrefragably, *as we think*, that the Church of England does not afford such a machinery."

2. Are these phrases in the highest sense correct? *Watchful waiting; impetuous vigor; vicious eagerness; unprotesting mildness?* I thought that the adjectives in them could only be properly used in connection with concrete nouns which denominate living creatures; but in the examples given they all qualify abstract nouns. If there is any rule justifying phrases of this kind, please state it.

3. In this sentence, "A Council in which the leading Whigs had seats, took the direction of affairs till the new King *should arrive*", would the meaning be the same and the construction as grammatical if *should* were eliminated and the verb at the end written *arrived*?

4. Please explain the *raison-d'être* of *wherefore* in the following extract:

"And it isn't in the nature of things, with an untutored peasantry, not to make it mighty unpleasant for people (the Moslems), who, along with their ancestors for generations, would murder these peasants in cold blood, seize their crops and extort unjust taxes. Wherefore, in constant streams, the Moslems are moving out of Europe and passing across the "Horn," or at least making for Constantinople."

5. Which is correct? "The reader is none other than *I*," or "The reader is none other than *me*"?

6. Is this sentence grammatical? "Where is he *at*"?

7. Should *preparatory* or *preparatively* be used in the following sentence? "They donned the life belts *preparatory* to leaving the ship."

A SUBSCRIBER.

Answers.—1. The use and the omission of *as* in this construction are equally correct. The thought expressed, is almost, if not wholly identical, *as* merely serving to introduce the clause that limits the scope of the statement.

2. Correct.

3. Either construction, *should arrive* or *arrived* may be used with equal propriety.

4. *Wherefore* is used to express the idea of consequence; or "for the reason of which."

"No other than *I*," is the correct form. Use the nominative form when a verb is understood; *as, than I (am)*; use *me* when both subject and verb are understood; *as, "I like him better than her ("than I like her")*. See THE CORRECT WORD, p. 179, "Than I and than me."

*At* is superfluous. See *Ibid*, p. 23.

7. Equally correct. In connection with the use of the adjective where the adverb would be expected, note that, when followed by *to*, the adjective is frequently used instead of the adverb; thus: *prior to* is common instead of *priorly to*; even *precious to* is used by many writers where the adverb *preciously* is required; so frequent is this use that the adverb followed by *to* will, presumably, drop its terminal *ly*, to a large extent, and become established as good usage.

# Home Study Course

## The Literary Workshop.\*

Study the rules for the Paragraph, pages 74-76, *The Literary Workshop*, and compare the following paragraph with the illustrations given in the text :

Introduction to "American Nobility" by *Pierre De Coulvain*.

America is no longer the new world, but the Modern World. It is a world which ought to awaken our interest and our fellow-feeling, for whilst owing its origin to us, it has grown and developed outside the routine that we abhor and in the midst of the liberty of which we fondly dream.

We fondly imagine that America, as a republic, must be the ideal nation of equality. This is quite a mistake, for nowhere are the lines of demarcation so distinct, and nowhere are they so jealously maintained.

Towards the seventeenth century, America was open to all the oppressed and the discontented and to all the adventurously inclined of the Old World. Dutchmen came and settled there in order to escape from the Spanish yoke. English Puritans, persecuted by the Stuarts, came, sectarians, too, from everywhere, in the wake of William Penn, the Quaker. These emigrants, whom political or religious causes had forced to leave their country, did not mix with the adventurers who had invaded America. Their religious faith and their principles were as holy as the ark, keeping them above the rising flood of immigration. They formed a caste apart, and this caste constituted "society." For a very long time, this caste was quite inaccessible to *parvenus*. Some thirty or forty years ago, the plutocracy which could boast of three degrees of descent, and of enormous wealth, forced its way into this sacred circle. It grouped itself around the "Patriarchs," made use of their prestige, surrounded them and overwhelmed them, so that at present these "Patriarchs" are nothing more than the nucleus of

"society," a nucleus already swallowed up, as an American has said.

It is a fact that the families who are descended from the real founders of the United States, who have genealogical trees, coats-of-arms, and proofs of long existence, have given away to millionaires. The narrow Puritanism and conservative spirit common to these old families placed them in a position of inferiority in the struggle for power and money. They are now experiencing that effacement which seems to be the lot of aristocracy everywhere.

What is called "society" in America is by no means an idle class. Like the upper *bourgeoisie* in France, it is composed of lawyers, doctors, financiers, and manufacturers. It forms a kind of Faubourg St. Germain, which is more difficult of access and more exclusive than this class of society in Europe at present.

To be or not to be a member of "society," is of more interest to an American than the "to be or not to be" of Hamlet, for the American is the most materialistic person in the world. He does not trouble about doing well, but about "doing quickly." He works, builds, and constructs for himself, and not for his children. As soon as he has won in the struggle for money, he throws himself into the struggle for position.

In order to get admission among the *élite* of his country, the new millionaire gives extraordinary entertainments, spends huge sums of money in presents, and employs stratagems which would supply comedy with some very amusing scenes.

The growth of new strata around "society," at present, is something formidable, for, in America, emulation is terrific. It is the motive power which Providence uses for starting that activity which both amazes and alarms us. The child wants more toys than its play-fellows; the woman, more luxury than her friends; and the man, more dollars than his colleagues. To have more! Under the influence of this stimulus, which urges each one on, the New World is

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\*This book will be furnished to students of this course at the special price of 75 cents.

going ahead, but the question is—whither? According to Ecclesiastes: "The thing that hath been, it is that which still shall be,"—and if so, America will have the same ordeals that we have had, although they will probably take less time, and afterwards it will overtake us in Evolution. When it is covered with cities and when it has plenty of money and men, some Napoleon will lead it on to the conquest of Brazil and Mexico and unite all the continent under his sceptre. It will have military glory, honors, and distinction, and all the other baubles that we possess. After this backward movement, which appears to be necessary, it will shake off the yoke and rush on, purified and improved by the ordeal through which it has passed, to the conquest of life by means of science, self-sacrifice, and love.

In the United States, the work of man is more remarkable than the man himself. The woman is interesting though, in herself, as she is the product of ideas, customs, and principles quite different from ours.

The political, as well as the ordinary, immigrants found the struggle harsh and painful, and in this struggle, they were helped by their women. While the men were conquering territories, digging the soil and building towns, the women were making the home.

Freed from the conventions which had crushed her, the timid wife developed into a valiant, and often heroic, companion. Outcast women purified themselves by work and devotion, and, in the new society, woman created for herself a wider and nobler sphere.

Man neither grudged her liberty nor honors. He had the greatest respect and admiration for her, together with a chivalrous sentiment which has been perpetuated, as the mothers inculcated it into their sons. At present, this is one of the finest traits of the American character.

Individually, women have very little influence in the United States, but collectively, they are formidable. They are quite aware of this, for they hold together in the most extraordinary way, and they certainly contribute largely to the progress of their country. Their work is done by means of sudden freaks and infatuations. Fashion rules everything. At one minute, it is the fashion to be interested in some particular branch of science, and for the time being no one cares

for anything else. A few years ago, Browning was the man of the day, and after that Balzac, whose books were in every one's hands. Sometimes, a special kind of misfortune stirs every one's pity; it may, perhaps, be blindness. Bazaars are organized, money comes pouring in, and blind asylums are built. All this is the most extraordinary example of suggestion that can be imagined.

No people are more awake to the shortness of life than the Americans. It is this consciousness that spurs them on, although they are not really aware of the fact themselves. It urges men to work and women on to pleasure and makes them selfish. Life is short, they say, so let us have a good time. Life is short, so there must be no useless sentimentality nor any useless acquaintance. Everything must serve for something; it must help onward.

It is not among the society women that we must look for the greatest virtues and good qualities. In America, there is a very large class of serious, educated women, and it is to these women who form the bulwarks of America, just as the provincial and middle-class women of France form the bulwarks of the country.

No brain contains more impressions, images, and memories than that of the American woman. The thousand of American wives and daughters who came to Europe every year, fulfil an unconscious mission, as indeed do all creatures. A higher Will urges them to our continent. They are seized with what they call "the European fever," which is a nervous disquietude, a need of change, something similar to the feeling experienced by birds at the time of their migration. And so these women set out, some to take lessons, others to rest from their household duties, or to buy dress. They see masterpieces of art, different countries and beautiful things of all kinds. They take back with them objects of art, together with relics of the past. Their role is the same as that of the bee and the butterfly. They are sent to fetch a little of the soul of the Old World, a little of its fertilising pollen. They have to take back some of the elements of which Nature has need for producing the artists, the poets, and the thinkers who will be the glory of America, just as the workers of today are its power and its force.

# Business English for the Busy Man

## Comma After "We Remain."

New York City

EDITOR CORRECT ENGLISH:

In the Letter from the Waste Paper Publishing Company, July-August number of CORRECT ENGLISH, page 150, a comma is used after "we remain." Kindly explain why.

BUSINESS MAN.

Answer.—The comma is used by many writers after "we remain" and "we are," but the accepted best usage is to omit it.

CORRECT BUSINESS LETTER WRITING AND BUSINESS ENGLISH, p. 39, gives the following Models:

Assuring you that we can fill your order promptly, and awaiting your early communication, we are

Very truly yours,

We will send the books at once.

Yours very truly,

Hoping that you have not been inconvenienced by our delay, we are

Yours very truly,

Assuring you that if you decide to engage me, I will give you my best efforts, I am

Very respectfully yours,

I thank you for your kindness in the past, and hope for a continuance of your interest.

Very sincerely yours,

## Company Proposes.

Indianapolis, Indiana.

EDITOR CORRECT ENGLISH:

Will you please enlighten me on the following:

Is it correct to say, "The Company proposes to start the new system", or, "The Company propose to start the new system?"

A SUBSCRIBER.

Answer.—The singular verb is required in your sentence, no special reference being made to the individuals represented by the collective noun *Company*. You will be interested in the complete exposition of the use of the singular or the plural with collective nouns, as given in CORRECT BUSINESS LETTER-WRITING AND BUSINESS ENGLISH; also in THE CORRECT WORD.

Instead of *propose*, however, use the word

*purpose*. See *Purpose* and *Propose* in THE CORRECT WORD.

## His Giving or Him Giving.

Minneapolis, Minn

EDITOR CORRECT ENGLISH:

Which is correct "Do you remember of *his* giving your mother," etc., or "Do you remember of *him* giving your mother," etc.?

A SUBSCRIBER.

Answer.—"*His* giving" is the correct form, *giving* being a gerund, and hence requiring the possessive before it. In connection with the use of "remember of," *remember* is capable of intransitive use and of being followed by *of*, but as generally employed in sentences like the one cited, *of* is omitted.

## I or Me.

*Me* is the correct form in the sentence, "One would think you were right instead of *I*" (or *me*) for the reason that the objective case is required after the preposition. You would be interested in the drills covering this rule in our Drill Book.

## Possessive Case Before the Gerund.

Texas City, Texas.

EDITOR CORRECT ENGLISH:

Should *training* be in the possessive case in the sentence, "They insure the training's being conducted in a systematic, progressive and logical manner"?

A SUBSCRIBER.

Answer.—*Training* is properly put in the possessive case, because it proceeds the gerund *being*. See THE CORRECT WORD, p. 113. *my going*.

## Proceed and Procedure.

Chicago, Ill.

EDITOR CORRECT ENGLISH:

Will you be kind enough to give me the rule, if there is one, covering the spelling of *procedure* and *proceeding*? Why does the word *proceed* drop one *c* when the syllable *ure* is added?

If you can furnish me this information, and will do so, you will greatly oblige

A SUBSCRIBER.

Answer.—*Proccedure* is formed from an obsolete spelling of *proceed*, which was formerly *procede*; whereas, *procceding*, which is simply a participial form of the verb *proceed*, naturally follows the present spelling of the verb (*proceed*, *proceeded*, *proceeding*). In connection with the spelling of *proceed*, note that, in Anglo Saxon, the additional *e*, which merely denoted a lengthening of the vowel, was often indiscriminately placed,—sometimes preceding and sometimes following, the final consonant,—and this, too, in the same word. The writer was not particular as to its placement, as its presence was, as stated, merely to denote that the vowel was long. This accounts for the variant spellings of many words,

went *directly* to the point;" "Ship the goods *direct* from St. Louis," or "Ship the goods *directly* from St. Louis." *Direct* is construed as an adjective in such sentences as, "Make the shipment *direct* (shipment [to be] *direct*; that is, a *direct* shipment); and, as an adverb would not conform to the requirements of grammar, in constructions of this kind, *directly* would be incorrect. When the idea to be conveyed is *without the intervention of any medium*, *directly* more closely expresses the meaning, *direct* not being used in this sense; as: "He voted *directly*, and not through a representative;" "Please correspond with me *directly* in this matter."

### As It Were.

Chicago, Ill.

EDITOR CORRECT ENGLISH:

Please inform me in the next issue of CORRECT ENGLISH the use of the phrase, "as it were" and its meaning. Does it mean seemingly?

The current number is intensely interesting. Also enjoy the memory verses which have been in some of the others.

A SUBSCRIBER.

Answer.—"As it were" means as if it were so; so to speak; indicating that a statement or comparison is admitted to be inexact, though substantially correct for the purpose intended.

I am pleased that you find the magazine interesting, and thank you for your appreciation.

Malden, Mass.

EDITOR CORRECT ENGLISH:

Will you kindly explain the use of the word *direct* in the following sentences: "You deal *direct* with the manufacturer." "We deem it a pleasure to deal *directly* with you."

Should not the adverb be used in both instances?

A SUBSCRIBER.

Answer.—*Directly* more closely expresses the meaning, which is without the intervention of an agency. The following excerpt from THE CORRECT WORD will fully explain the uses of *direct* and *directly*:

*Direct* is an adverb as well as an adjective. As an adverb, it is used interchangeably with the adverb *directly* to indicate *in a straight line or course*; as: "He went *direct* to the point." "He

(Concluded from page 162)

They are truly fighting, as the Kaiser says, for the place in which God has put them. It is their belief that it must be their final struggle. They are determined to win at any cost, and after their victory, to leave their enemies in such shape that they never again will be able to disturb the peace.

We read about the *furor Teutonics* in times gone by. It is a pity it has come to this, but I am afraid we will have no opportunity to watch it now. For the outsider and the friend of peace, there is nothing to do but watch and wait.

The Russians and the Pan-Slavic movement *upheld* the claim of those Germans who *insisted* that a great struggle between the Slav and the German nations was unavoidable.

Note.—The construction should read: "The Russian and the Pan-Slavic movement *have upheld* the claim of those who *had insisted*," etc. Application of the same rules as in the foregoing.

### Attention.

Few things are impracticable in themselves: and it is for want of application rather than of means, that men fail of success.—*Roche foucauld*.

If I have made any improvement in the sciences, it is owing more to patient attention than to anything beside.—*Sir I. Newton*.

If there be anything that can be called *genius*, it consists chiefly in the ability to give that *attention* to a subject which keeps it steadily in the mind, till we have surveyed it accurately on *all* sides.—*Reid*.

## Daily Drills in the Use of Correct English for the New Subscribers and Reminders for the Old.

Note.—This series began in January, 1914.

### Demonstrative Pronouns.

The demonstrative pronouns, *this*, *that*, *these*, *those*, when used alone, are pronouns, but when they modify nouns they are adjectives; as, "*This* (adjective) hat is mine." "*This* (pronoun) is my hat."

Grammarians differ greatly in their classification of these words. Some call them pronouns; some, adjectives; some, adjective pronouns; and others, *pronominal adjectives*.

### Declension.

The demonstrative pronouns are unaffected by case. The singular *this* and *that*, and the plural *these* and *those*, are the same in the nominative and the objective case. They have no possessive form.

*This* and *these* refer to the nearer, *that* and *those* to the more distant; as, "*This* is my hat." "*These* are my rubbers." "*That* is my coat," "*Those* are my gloves."

*That* or *those* is sometimes used to prevent the repetition of a preceding noun; as, "This house is larger than *that* mentioned in his letter." "The apples are larger than *those* on the tree."

*The one* is frequently used instead of *that*; as, "This house is larger than *the one* mentioned in his letter."

*This* or *that* is sometimes used to prevent the repetition of a preceding word, phrase, or clause; as, "To alleviate the sufferings of the poor and needy; to minister daily to their wants, *this* was her highest ambition." "To swear falsely! *That* is something I would not do."

### Concord of Noun and Pronoun When the Latter Becomes An Adjective Modifier:

#### This Kind, That Kind; These Kinds,

#### Those Kinds.\*

Rule.—Use *this* and *that* with *kind*; *these* and *those* with *kinds*.

#### These Kinds—Drill.

Note.—Use *this* and *these* of objects at hand; *that* and *those* of objects remote.

Do you like *these kinds* of books? (Not *these kind*.)

Do you like *these kinds* of pictures? (Not *these kind*.)

Do you like *these kinds* of oranges? (Not *these kind*.)

Do you like *these kinds* of coats? (Not *these kind*.)

I do not like *these kinds* of books. (Not *these kind*.)

I do not like *these kinds* of pictures. (Not *these kind*.)

I do not like *these kinds* of oranges. (Not *these kind*.)

I do not like *these kinds* of coats. (Not *these kind*.)

#### Those Kinds—Drill.

Do you like *those kinds* of books? (Not *those kind*.)

Do you like *those kinds* of pictures? (Not *those kind*.)

Do you like *those kinds* of oranges? (Not *those kind*.)

Do you like *those kinds* of coats? (Not *those kind*.)

I do not like *those kinds* of books. (Not *those kind*.)

I do not like *those kinds* of pictures. (Not *those kind*.)

I do not like *those kinds* of oranges. (Not *those kind*.)

I do not like *those kinds* of coats. (Not *those kind*.)

Note.—While *these* or *those kinds* is frequently used when referring only to *one kind*, in strict usage *this* or *that kind* should be used, unless different kinds are meant. Thus: One should say, "This (or that) kind of book," or "Books of this (or that) kind" (one kind). "These or those kinds of books" (several kinds).

Note.—*A* is frequently misused after "kind of;" thus: "I do not like that kind of a man," for "I do not like that *kind of* man."

#### Drill.

I do not like *that kind of* story. (Not *kind of a* or *kind o' [kinda]*.)

I do not like *that kind of* novel. (Not *kind of a* or *kind o' [kinda]*.)

\*FROM CORRECT ENGLISH DRILL BOOK.

I do not like *that kind of* shoe. (Not *kind of a* or *kind o' [kinda]*.)

I do not like *that kind of* entertainment. (Not *kind of a* or *kind o' [kinda]*.)

I do not like *that kind of* orange. (Not *kind of a* or *kind o' [kinda]*.)

I do not like *that kind of* coat. (Not *kind of a* or *kind o' [kinda]*.)

I do not like *this kind of* apple. (Not *kind of a* or *kind o' [kinda]*.)

Note.—*Sort* and *style* follow the same rules that govern *kind*.

### Drill.

Do you like *those sorts of* things? (Different sorts.)

Do you like *that sort of* thing? (One sort.)

Do you like *those sorts of* people? (Different sorts.)

Do you like *that sort of* person? (One sort.)

I do not like *those sorts of* things. (Different sorts.)

I do not like *that sort of* thing. (One sort.)

I do not like *those sorts of* people. (Different sorts.)

I do not like *that sort of* person. (One sort.)

Note.—*A* is superfluous after *sort*; thus: "I do not like *that sort of* book." (Not *sort of a* or *sort o' [sorta']*.)

### Style—Drill.

Do you like *these styles of* gloves? (Different styles.)

Do you like *those styles of* gloves? (Different styles.)

Do you like *this style of* dress? (One style.)

Do you like *that style of* dress? (One style.)

Do you like *those styles of* shoes? (Different styles.)

Do you like *that style of* shoe? (One kind.)

Do you like *those styles of* gloves? (Different styles.)

Do you like *that style of* glove? (One style.)

Note.—*A* is superfluous after *style of*; thus: "I do not like *that style of* hat." not "I do not like *that style of a* hat."

Note.—In the foregoing sentences, *kind* and *sort* are used in the sense of *class*, or *species*; when used to express mere variety or resemblance to something, *kind* and *sort* are regarded as somewhat idiomatically employed, thus: "He

has a *kind of* cold;" "He has a *sort of* low fever." When *kind* or *sort* precede an adjective or a verb, they are regarded as loosely employed; thus: "He is *kind of* ill"; "He is *kind of* languid." (*Kind o' ill* and *kind o' languid* are unpardonable.)

Note.—Instead of saying, "I am *kind of* tired," say, "I am *somewhat* tired."

(Further drills.)

He is *somewhat* lazy. (Not *kind of*.)

I am *somewhat* sleepy. (Not *kind of*.)

He is *somewhat* tiresome. (Not *kind of*.)

I am *somewhat* ill. (Not *kind of*.)

### Some Kinds; All Kinds.

(Drill.)

I like *some kinds of* apples. (Not *some kind*.)

I like *some kinds of* books. (Not *some kind*.)

I like *some kinds of* novels. (Not *some kind*.)

I like *some kinds of* oranges. (Not *some kind*.)

(Drill.)

I like *all kinds of* books. (Not *all kind*.)

I like *all kinds of* novels. (Not *all kind*.)

I like *all kinds of* plays. (Not *all kind*.)

I like *all kinds of* oranges. (Not *all kind*.)

I like *all kinds of* vegetables. (Not *all kind*.)

I like *all kinds of* apples. (Not *all kind*.)

### Them and Those.

Answers.—1. "*Those* two—they were not together, were they?" is the correct form.

2. "Just look at *those* two dancing. *Aren't* they dancing the tango?" (The use of *ain't* is never permissible. Say, *Aren't* they, I am not, he is not.)

3. "*Those* canteloupes were good." Omit *there*. "*Those* machines are ready for shipment."

4. *Those* is always used as a demonstrative pronoun; that is, to point out or indicate an object. *They* or *them* is properly used only when referring to objects already mentioned. Thus, "*Those* two—they were not," etc. *They* properly refers to *those*. In brief, *those* points out objects or persons who have not been referred to before. *They* or *them* always require an antecedent reference.

5. While *et* is recorded as a past tense form of *eat*, with a preference for *ate*, it is only rarely used as a perfect participle for *caten*, and is never so used by good speakers. It is always safe to use *eat* for the present, *ate* for the past, and *caten* for the participle with *have*, *has* or *had*.

# Prize Home Study Course in Pronunciation

Study the following pronunciations from *Ten Thousand Words; How to Use Them*.

Select 50 words and use them in sentences illustrating their proper use.

A copy of *Ten Thousand Words* will be given to the Student  
who sends in the best paper.

<b>abandon, <i>n.</i></b>	<b>a*-ban'do*n</b>	<b>abut, <i>v.</i></b>	<b>a*-but'</b>
<b>abba, <i>n.</i></b>	<b>ab'ā* (father)</b>	<b>acacia, <i>n.</i></b>	<b>a*-kā'-shā*</b>
Standard gives this pronunciation; International and Webster give ab'bā.		Standard gives a second pronunciation <b>a*-kā'sia*</b>	
<b>abbè, <i>n.</i></b>	<b>abā' (an abbot)</b>	<b>academial, <i>a.</i></b>	<b>ak-a*-dē'mi-al</b>
<b>abbess, <i>n.</i></b>	<b>ab'ēs (a female superior of a seminary)</b>	<b>academic, <i>a. and n.</i></b>	<b>ak-a*-dem'ik</b>
<b>abbot, <i>:(.)</i></b>	<b>ab'ot*</b>	<b>academician, <i>n.</i></b>	<b>a*-kad-e*-mish'a*n</b>
<b>abdomen, <i>n.</i></b>	<b>ab-dō'men</b>	<b>accent, <i>n.</i></b>	<b>ak'-sent</b>
Century gives a second pronunciation, ab'dōt-men		<b>accent, <i>v.</i></b>	<b>ak-sent'</b>
<b>aberrancy, <i>n.</i></b>	<b>ab-er'a*n-si. A deviation</b>	Accented is accented on the same syllable, <b>ak'ses</b>	
<b>abject, <i>a. and n.</i></b>	<b>ab'jekt</b>	Standard agrees with Century; International and Webster give this pronunciation a second place, and ak-ses' a first place.	
<b>abjectly, <i>adv.</i></b>	<b>ab'jekt-li</b>	<b>accessory, <i>n.</i></b>	<b>ak-ses'o*-ri*</b>
<b>abjure, <i>v.</i></b>	<b>ab-jūr'</b>	Century gives a second pronunciation, <b>ak'se-sōt-ri</b>	
Standard agrees with Century; International and Webster gives ab-jūr'		<b>acclimate, <i>v.</i></b>	<b>a-klī'mat</b>
<b>abrasion, <i>n.</i></b>	<b>ab-rā'zho*n</b>	Acclimated is accented on the same syllable.	
<b>absence, <i>n.</i></b>	<b>ab-sent-tē'</b>	<b>acclimatize, <i>v.</i></b>	<b>a-klī'mā-tīz</b>
<b>absent, <i>a. and n.</i></b>	<b>ab'sent</b>	<b>accompaniment, <i>n.</i></b>	<b>a*-kum'pa*-ni-me*nt</b>
<b>absent, <i>v.</i></b>	<b>ab-sent'</b>	<b>accompanist, <i>n.</i></b>	<b>a*-kum'pa*-nist</b>
<b>absinthe, <i>a.</i></b>	<b>ab'sinth</b>	<b>accompany, <i>v.</i></b>	<b>a*-kum'pa*-ni</b>
<b>absolute, <i>a.</i></b>	<b>ab'so*-lnt</b>	<b>accountant, <i>n.</i></b>	<b>a*-koun'ta*nt</b>
<b>absolutely, <i>adv.</i></b>	<b>ab'so*-lnt-li</b>	<b>accoutre, <i>v.</i></b>	<b>a-kūtēr</b>
<b>absolutory, <i>a.</i></b>	<b>ab-sol'u-tōt-ri</b>	or accouter	
<b>absolve, <i>v.</i></b>	<b>ab-solv'</b>	<b>accoutrement, <i>n.</i></b>	<b>a-kūtēr-me*nt</b>
<b>absorb, <i>v.</i></b>	<b>ab-sōrb'</b>	or accouterment	
<b>abstemious, <i>a.</i></b>	<b>ab-stē'mi-us</b>	<b>accrue, <i>v.</i></b>	<b>a-krū'</b>
<b>abstract, <i>a. and n.</i></b>	<b>ab'strakt</b>	<b>acetic, <i>a.</i></b>	<b>a-set'ik or a-sē'tik</b>
<b>abstract, <i>v.</i></b>	<b>ab-strakt'</b>		
<b>abstractly, <i>adv.</i></b>	<b>ab'strakt-li</b>		
<b>abstruse, <i>a.</i></b>	<b>ab-strūs'</b>		
<b>absurd, <i>a.</i></b>	<b>ab-sērd'</b>		

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†This sound is shortened in rapid utterance.

Standard gives the first pronunciation only. Webster gives the same. International gives the same as Century, but reverses the order.		adjudge, <i>v.</i>	<b>a-juj'</b>
		Standard, International, and Webster give <b>ad-juj</b>	
<b>acme</b> , <i>n.</i>	<b>ak'mē</b>	adjunkt, <i>n.</i>	<b>aj'unkt</b>
<b>acolyte</b> , <i>n., a.</i>	<b>ak'ō-līt</b> (a follower)	adjure, <i>v.</i>	<b>a-jör'</b>
<b>acorn</b> , <i>n.</i>	<b>a'kōrn</b> or <b>a'kern</b>	Standard, International, and Webster give <b>ad'jür</b>	
Standard gives the first pronunciation only. International and Webster give <b>a'kurn</b> .		adjust, <i>v.</i>	<b>a-just'</b>
		Standard, International, and Webster give <b>ad-just'</b>	
<b>acoustic</b> , <i>a. and n.</i>	<b>a-kös'tik</b> or <b>a-kous'tic</b>	adjutant, <i>n.</i>	<b>aj'ō-tant</b>
Standard agrees with Century; International and Webster give the same, but reverse the order.		Standard agrees with Century; International and Webster give <b>ad-ju-tant</b>	
<b>acre</b> , <i>n.</i>	<b>a'ker</b>	<b>ad libitum</b> , (Latin, means at will)	
<b>actor</b> , <i>n.</i>	<b>ak'tor*</b>	<b>adobe</b> , <i>n.</i>	<b>a dö'bā</b>
<b>acumen</b> , <i>n.</i>	<b>a-kū'men</b>	Standard agrees with Century; International and Webster give <b>a-do-ba'</b>	
<b>adagio</b> , <i>adv., a. and n.</i>	<b>a-dä'jiō</b>	<b>Adonis</b> , <i>Gr.</i> ,	<b>A-dō'nis.</b>
Standard and Webster agree with Century; International gives <b>a-da'jo</b>		<b>Adriatic</b> ,	<b>ä'dri-at'ik</b> or <b>ad'ri-at-ik</b> (Adriatic Sea)
<b>adamantine</b> , <i>a.</i>	<b>ad-a-man'tin</b>	<b>adulation</b> , <i>n.</i>	<b>ad-ū-lā'shon</b>
<b>address</b> , <i>n.</i>	<b>a-dres'</b>	Standard, International, and Webster give <b>ad-ū-lā'shon</b>	
<b>adduce</b> , <i>v.</i>	<b>a-dūs'</b>	<b>adult</b> , <i>n.</i>	<b>a-dult'</b>
<b>adept</b> , <i>a. and n.</i>	<b>a-dept'</b>	<b>advance</b> , <i>v. and n.</i>	<b>ad-vāns</b>
<b>adherent</b> , <i>n.</i>	<b>ad-hēr'ent</b>	<b>advantage</b> , <i>n. and v.</i>	<b>ad-vā'taj</b>
<b>adhesion</b> , <i>n.</i>	<b>ad-hē'zhon</b>	<b>advent</b> , <i>n.</i>	<b>ad'vent</b>
<b>adhesive</b> , <i>a.</i>	<b>ad-hē'siv</b>	<b>adventist</b> , <i>n.</i>	<b>ad'ven-tist</b> (a believer in the second coming of Christ)
<b>adieu</b> , <i>n. and interj.</i>	<b>a-dū'</b>	<b>adventure</b> , <i>n.</i>	<b>ad-ven'tūr</b> or <b>chur</b>
<b>ad-infinitum</b> , Latin	means to infinity	<b>adversary</b> , <i>n.</i>	<b>ad-ver-sā-ri</b>
<b>adipose</b> , <i>a.</i>	<b>ad'i-pōs</b>	<b>adverse</b> , <i>a.</i>	<b>ad'vers</b>
<b>adjacent</b> , <i>a.</i>	<b>a-jā'sent</b>	<b>adversely</b> , <i>adv.</i>	<b>ad'vers-li</b>
Standard, International, and Webster give <b>ad-jā-sent</b>		<b>advertise</b> , <i>v.</i>	<b>ad'ver-tiz</b> or <b>ad-ver-tiz'</b>
<b>adjective</b> , <i>n.</i>	<b>aj'ek-tiv</b>	Standard gives Century first pronunciation only; International gives both pronunciations, but reverses the order.	
Standard agrees with Century; International and Webster give <b>ad'jek-tiv</b>		<b>advertisement</b> , <i>v.</i>	<b>ad-ver'tiz-ment</b> or <b>ad-ver-tiz'ment</b>
<b>adjoin</b> , <i>v.</i>	<b>a-join'</b>	Standard gives Century's second pronunciation only; International and Webster agree with Century.	
Standard, International, and Webster give <b>ad-join'</b>			
<b>adjourn</b> , <i>v.</i>	<b>a-jern'</b>		
Standard, International, and Webster give <b>ad-jern'</b>			

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## HOW TO PRONOUNCE THEM.

3

advice, <i>n.</i>	ad-vīs'	à la carte	ā-lā-kārt (French, by the card)
advise, <i>v.</i>	ad-vīz'		
Aegean, <i>a. and n.</i>	ē-jē'an (Aegean Sea)	alamo, <i>n.</i>	ālā-mō (species of poplar tree)
aegis, <i>n.</i>	ē'jis (shield)	alamode, <i>adv.</i>	ālā-mōd' (French, after the manner)
aeolus, <i>n.</i>	ē'ōt-lus	alas, <i>intj.</i>	a-lās'
aeolian, <i>v.</i>	ē-ō'li-an (aeolian harp)	altino, <i>n.</i>	al-bī'no
aerate, <i>v.</i>	ā'e-rāt	alder, <i>n.</i>	āl'dēr
aerated, (bread) accented on the same syllable as aerate.		alderman, <i>n.</i>	āl'dēr-ma*n
aeration, <i>n.</i>	ā'e-rā'shon	aldine,	āl'dīn or āl'dīn (an edition of books)
aerator, <i>n.</i>	ā'e-rā-to*r	alert, <i>a. and n.</i>	a-lért'
aerial, <i>a.</i>	ā-ē'ri-al	alias, <i>adv.</i>	ā'li-as
aeriform, <i>a.</i>	ā'e-ri-fōrm	aliases, <i>plural</i>	ā'li-as-es
aeronaut, <i>n.</i>	ā'e-rō-nāt	alien, <i>a.</i>	āl'yen
aestuary, <i>n.</i>	es'tu-ā†-ri or es'chu-ā†-ri	alibi, <i>adv.</i>	al'i-bī (Latin, elsewhere)
or estuary	same	aliment, <i>n.</i>	al'i-ment
affair, <i>n.</i>	a-fār	alimentary, <i>n.</i>	al-i-men'ta-ri
affluence, <i>n.</i>	af'lō-ens	alimony, <i>n.</i>	al'i-mō-ni
afloat, <i>v.</i>	a-frunt'	alkali, <i>n.</i>	al'k*a-li or al'k*a-lī'
a fortiori	ā-fōr-shi-ō'ri		
(Latin, by a stronger reason)			
after, <i>a.</i>	āf'tēr		
again, <i>adv.</i>	a-gen'		
		Standard agrees with Century; International and Webster reverse the order.	
Century gives a second pronunciation, a-gān'			
aggrandize, <i>v.</i>	ag'ran-diz	allegorise, <i>n.</i>	al'ē-gō†-rīz
aggrandizement <i>n.</i>	ag'gran-dīz-ment	allegory, <i>n.</i>	al'ē-gō†-ri
	or a-gran'diz-ment	allegro, <i>n.</i>	al-lā'gro (Latin, quick)
		allemande, <i>n.</i>	al-e-mond
Standard gives the first pronunciation only; International and Webster give both pronunciations, but reverse the order.		allopathy, <i>n.</i>	a-lop'a*-thi
		allopathist, <i>n.</i>	a-lop'a*-thist
		allopathic, <i>a.</i>	al-ō-path'ik
		alloy, <i>n. and v.</i>	a-loi'
aghost, <i>a.</i>	a-gast'	allude, <i>v.</i>	a-lūd'
agriculture, <i>n.</i>	ag'ri-kul-tūr or cher		
agile, <i>a.</i>	aj'il	Standard gives a-lōd'	
agret, <i>n.</i>	a-gret' or ā'gret (a bunch or tuft of feathers)	allure, <i>v.</i>	a-lūr'
		Standard gives a-lōr'	
air, <i>n.</i>	ār	allusion, <i>n.</i>	a-lū'zho*n
alabaster, <i>n. and a.</i>	al'a-bās-ter	alluvium, <i>n.</i>	a-lū'vi-um
		ally, <i>n. and v.</i>	a-lī'
		alma mater	al'mā-mā*tēr (Latin, cherished mother)

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TEN THOUSAND WORDS:

<b>almond, <i>n.</i></b>	ă'mo*nd	<b>amphora, <i>n.</i></b>	am'fōt-ră* (ancient vessel for holding wine)
Century gives a second pronunciation al'mond.		<b>anathema, <i>n.</i></b>	a-nath'ē-mă (a ban; a curse; a votive gift)
<b>alms, <i>n.</i></b>	ămz	<b>ancestor, <i>n.</i></b>	an'ces-to*r
<b>aloes, <i>n.</i></b>	al'ōz	<b>ancestral, <i>a.</i></b>	an-ses'-tra*l
<b>along, <i>prep.</i> and <i>adv.</i></b>	a*-lông'	Standard and International agree with Century; Webster gives a second pronunciation, an'ces-tral	
Standard agrees with Century; International and Webster give a-long'		<b>anchor, <i>n.</i> and <i>v.</i></b>	ang'ko*r
<b>alpaca, <i>n.</i></b>	al-pak'a*	<b>anchovy, <i>n.</i></b>	an-chō'vi
<b>Altaic, <i>a.</i></b>	al-tă'ik (pertaining to the Altai mountains)	<b>andiron, <i>n.</i></b>	and'i-ern
<b>alpine, <i>a.</i> and <i>n.</i></b>	al'pin or al'pîn	<b>Andromeda, <i>n.</i></b>	an-drom'e-dă* (Greek mythological character, wife of Perseus)
<b>altercation, <i>n.</i></b>	al-tēr-kă'sho*n	<b>anemia, <i>n.</i></b>	a-nē'mi-ă* (disease of the blood)
<b>alternate, <i>v.</i></b>	al'tēr-năt	<b>anemic, <i>a.</i></b>	a-nem'ik (pertaining to anemia)
Standard and International agree with Century; Webster gives a second pronunciation, al-tēr'năt		<b>aneurizm, <i>n.</i></b>	an'ū-rizm (a kind of tumor)
<b>alternate, <i>a.</i> and <i>n.</i></b>	al-ter'năt†	<b>Angevin, <i>n.</i></b>	an'je-vin (pertaining to Anjou)
<b>alto relieve</b>	al'tō rē-lyă'vō (Italian, high relief)	or Angevine	an'je-vîn
<b>alumnae (plural), <i>n.</i></b>	a*-lum'nē (female graduates)	<b>angora, <i>n.</i></b>	an'gō'ră* (a species of goat)
<b>alumni, <i>n.</i></b>	a-lum'nî (Latin, male graduates)	<b>anguish, <i>n.</i></b>	ang'gwish
<b>always, <i>adv.</i></b>	ăl'wāz	<b>animalcule, <i>n.</i></b>	an-i-mal'kūl
<b>amass, <i>v.</i></b>	a*-mās.	<b>annihilate, <i>v.</i></b>	an-i'hi-lăt
<b>amateur, <i>n.</i></b>	am'a*-tūr or am-a*-tūr'	<b>answer, <i>n.</i> and <i>v.</i></b>	ân-sēr
French, am-a*-tēr'. Standard gives am'a-tēr'; International gives the same, and Century's second pronunciation; Webster gives am'a-tōr'		Standard agrees with Century; International and Webster give an'ser	
<b>amœrgis, <i>n.</i></b>	am'bēr-grēs	<b>ant, <i>n.</i></b>	ânt
<b>ambrosia, <i>n.</i></b>	am-brō'ziă*	<b>antepenult, <i>n.</i></b>	an'tē†-pē†-nult'
International gives a second pronunciation am-brō'zhi-a		<b>antipode, <i>n.</i></b>	an'ti-pōd
<b>ameliorate, <i>v.</i></b>	a-mē'lyo*-răt	<b>antipodes, plural.</b>	an'ti-pōdz or tip'o-dēz
Standard, International and Webster give a-mē'lio-răt		<b>antiquarian, <i>n.</i></b>	an ti'kwă'ri-a*n
<b>amenable, <i>a.</i></b>	a-mē'na*-bl	<b>apparatus, <i>n.</i></b>	ap-a*-ră'tus
<b>amicable, <i>a.</i></b>	am'i-ka*-bl	Standard gives a second pronunciation. ap-a*-ră-tus, International and Webster agree with Century.	
<b>amnesty, <i>n.</i></b>	am'nes-ti	<b>apparatus or tuses, plural,</b>	same variation as in singular.
<b>amour, <i>n.</i></b>	a-mōr'		
<b>amphitheatre, <i>n.</i></b>	am-fi-thē'a-ter		

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# Correct English

## How to Use It

Edited by JOSEPHINE TURCK BAKER

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“The World Does Not Require So Much to Be Informed As to Be Reminded”

## Names of Cities Appearing in the “War Map”

### Aix.

*Aix*—ax (*a* as in *ate*).

### Avignon.

*Avignon*—a-vee-nyon'; *o* in *nyon* like *o* in *nor*;  
*n*, nasalized.

### Beauvais.

*Beauvais*—bo-vay'; *o* as in *old*.†

### Charleroi.

*Charleroi*—shar-le-rwa'; *a* in both syllables  
like *a* in *father*.†

### Chateaubriand.

*Chateaubriand*—sha-tow-bree-an'; *a* as in  
*father*; *n*, nasalized.\*

### Cherbourg.

*Cherbourg*—shar-boor'; *a* as in *father*; or  
sher'-berg.†

### Compeigne.

*Compeigne*—kon-pee-an'; *n* in *kon* nasalized;  
*a* in *an* like *a* in *father*.†

### Dieppe.

*Dieppe*—dee-ep'.

### Fontainebleau.

*Fontainebleau*—fon-tane-blow'.†

### Ghent.

*Ghent*—gent; *g* as in *get*; French,  
*Gand*—gan; *a* as in *father*; *n*, nasalized.

### Limoges.

*Limoges*—lee-mozh'; *o* as in *no*.†

### Meaux.

*Meaux*—mow; *o* as in *old*.

### Moulins.

*Moulins*—moo-lan'; *a* as in *at*; *n* nasalized.†

### Poitiers.

*Poitiers*—pwa-tee-aye'; *a* in *pwa* like *a* in  
*father*; *a* in *aye* like *a* in *ate*.†

### Rennes.

*Rennes*—ren.

### Sedan.

*Sedan*—se-dan'; *a* as in *father*; *n* nasalized.

### Troyes.

*Troyes*—trwa; *a* as in *father*.

### Valenciennes.

*Valenciennes*—va-lan-si-en'; *a* in *va* and *la*  
like *a* in *father*; *n* in *lan* nasalized.†

### Verdun.

*Verdun*—ver-dun'; *u* as in *us*; *n* nasalized.†

### Vichy.

*Vichy*—vee-shee'.†

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\**N*, nasalized means that the vowel preceding *n* is nasalized. *N* itself is not pronounced.

†Secondary accent on the other syllable or syllables.

# Your Everyday Vocabulary—How to Enlarge It

## THE GOLDEN RULE IN SPOKEN OR WRITTEN LANGUAGE.—USE THE WORD— ANGLO-SAXON OR LATIN DERIVATIVE—THAT WILL BEST EXPRESS YOUR MEANING

There is no reason why the speaker should not have the same comprehensive vocabulary as the writer. Choose words as you would your clothes, selecting some for their beauty, others for their richness, others for their general utility, always keeping in mind that, like one's garments, the words should be appropriate to the occasion. (From *How Can I Increase My Vocabulary?*)

### COMPLETE ALPHABETICAL LIST

Note—The initial article in this series began in January 1911\*

#### **Factive.**

*Factive* means having power to make.

#### **Facto.**

*Facto* (fak-to; accent on *fak*) means in fact, in deed.

#### **Factor.**

*Factor* (fak-tor; accent on *fak*) means one of several circumstances, elements, or influences which tend to the production of a given result.

. . . had never seemed so dependent on him, such organic *factors* of his life.—*Locke*.

#### **Factotum.**

*Factotum* (fak-to-tum; accent on *to*) means one who does everything; specifically one called upon to do all kinds of work for another.

She had resumed some intercourse with Lakamba . . . through the agency of that potentate's prime minister, harbor master, financial adviser, and general *factotum*.

—*Joseph Conrad*.

#### **Factual.**

*Factual* (fak-tu-al; accent on *fak*) means genuine, scrupulously exact.

#### **Facultative.**

*Facultative* (fak-ul-ta-tive; accent on *fak*) means conferring a faculty right or power; hence, optional or contingent.

#### **Faculty.**

*Faculty* (accent on *fac* [*fak*]) means specific power, mental or physical. A body of men to whom any specific right or privilege is granted—the sublimated *faculty* of the child's make-believe.—*Locke*.

The trouble . . . pronounced incurable by the *faculty* . . . —*Locke*.

#### **Faddist.**

*Faddist* (accent on *fad*) one who has fads or whims.

"In the past people who have attempted to devise a universal language have been classed, more or less, among *faddists*."

#### **Fadaese.**

*Fadaese* (fa-daz; accent on *daz*) means a common-place, a trifling thought.

#### **Faex Populi**

*Faex Populi* (feks pop-u-li, accent on *pop*) means the dregs of the people; the lowest class of society.

#### **Fain.**

*Fain* means glad; content or willing, followed by an infinitive, to acquiesce in, accept with reluctance.

Rather he felt a heavy responsibility which he would *fain* shake off.—*Strindberg*.

# Queries and Answers

Selected from the Editor's Daily Mail

## Mobilization of Troops; Mobilizing.

*Mobilization* is pronounced as follows:

*mo* or *mob*; *o* as in *no* or *o* as in *not*; accent on *za*. The same variation occurs in *mobilizing*; accent on *mo*; *i* like *i* in *ice*.

## Vichy Water.

*Vichy* is pronounced vee-shee' (accent falls on both syllables).

## Hospitable, Hospitableness, Hospitality.

*Hospitable* is accented on the first syllable (hos). *Hospitably* and *hospitableness* are also accented on the same syllable. *Hospitality* is accented on *tal*.

## Roof.

*Roof* is pronounced with *u* like *oo* in *food* or *rule*.

## Envelope.

*Envelope* has two pronunciations en' vel-ope and en-vel'up.

## Unctuous, Presumptuous, Tempestuous, Impetuous, Tumultuous.

*Unctuous*, *presumptuous*, etc. are each pronounced with *tu* variable to *chu*, and as a separate syllable, *tu* not being blended with *ous*

## Family Is or Are.

San Francisco, Calif.

Say "family *is*" unless the individuals are especially referred to; as, "How *is* your family?" "My family *is* well." "How *are* all your family?" "My family *are* all well."

## Ethical.

Fort Wayne, Ind.

EDITOR CORRECT ENGLISH:

Kindly criticise the use of the word "ethical" in the following sentences:

"Is it *ethical* for an attorney to call upon a prospective client?"

"It would not be *ethical* for the United States to enter into the European war."

A SUBSCRIBER.

Answer.—*Ethical* is properly used in the sentence cited. One of the meanings of *ethics*, from which the adjective *ethical* is derived, is the rules of practice in respect to a single class of human

action and duty, as "social ethics"; "medical ethics." *Ethical* as used in your sentence means, pertaining to these special rules of social and human action.

## This is He.

Omaha, Nebr.

EDITOR CORRECT ENGLISH:

Kindly inform me through the next issue of CORRECT ENGLISH, the correct form of the following:

"This is *he*" or

"This is *him*."

A COPY-READER.

Answer.—"This is *he*" is the correct form. The following excerpt from THE CORRECT ENGLISH DRILL BOOK will interest you:

Special Rule.—The pronouns *I*, *he*, *she*, *we*, *they* follow the verbs *am*, *is*, *was*, *were*, *have been*, *has been*, *had been*, *can be*, *could be*, *may be*, *might be*, *shall be*, *will be*.

## Drill 1.

(Monday.)

I am *he*.

I am *she*.

It is *I*.

It is *he*.

It is *she*.

It is *we*.

It is *they*.

It is not *I*.

It is not *he*.

It is not *she*.

It is not *we*.

It is not *they*.

He is not *I*.

You are not *he*.

She is not *he*.

You are not *I*.

That is not *she*.

That is *he*.

That is not *he*.

It is *we*.

It is not *we*.

It is *they*.

It is not *they*.

We are not *they*.

You are not *we*.

Those are *they*.

Those are not *they*.

These are *they*.

These are not *they*.

## Drill 2.

(Tuesday.)

It was not *I* that spoke.

It was not *she* who called.

It was not *we* who made the mistake.

It was not *they* to whom he referred.

It would not have been *I*, for I was out of town.

It could not have been *they* who called.

It may have been *he*.

It might be *she*.

It might have been *she*.

I hardly think that it was *he* to whom Mr. Blank referred.

I think it was *she*, not *he* who called.

If it had been *they* who invited me, I should not have gone.

If it had been *he* who called, I should have seen him.

He thinks it was *I* who called.

He thinks it was *she* who invited him.

They know it was not *we* who engaged the rooms.

He feared that it was *I* who wrote the letter.

He says it was *he* who sold her the goods.

We think it is *they*, and they think it is *we*.

If I had been *she*, I should not have left the room.

If you had been *I*, you would have acted the same way.

If he had been *she*, he would not have cared.

It is *I* to whom you are speaking.

Is it *she* to whom you refer?

Is it *we* that are to receive the gifts?

**I or Me.**

Davenport, Iowa.

EDITOR CORRECT ENGLISH:

"One would think that you were right instead of *I*."

May I ask whether the last word in the above sentence is correct or whether *me* would be proper?

A SUBSCRIBER.

Answer.—*Me* is the correct form, the pronoun being in the objective case, because it follows the preposition *of*.

**Sit and Seat.**

EDITOR CORRECT ENGLISH:

What do you think of this evidence of progressive English on the part of the editors of *The Saturday Evening Post*? To me it is quite amusing. Evidently they have dug up the fact that the verb "sit" can be used transitively in a reflexive sense, and rather than acknowledge an error, dodge the question in that way. I shall be glad to have your comment.

A SUBSCRIBER.

(Letter from the Editor of *The Saturday Evening Post*.)

Dear Sir:

From a careful reading of your note of recent date, it seems to us that you appear to think that the verb *sit* can only be used intransitively. In this we are not able to agree with you. We should not hesitate to sit our office boy at his desk and then *set* him to the task of licking postage stamps.

Very truly yours,

THE EDITORS.

(Clipping from *The Saturday Evening Post*.)

There has been a decided advance in education in the United States during the last twenty years. For example, the assistant office manager sat a green boy before a desk on which letters rained from some mysterious source and told him to stick a two-cent stamp on each envelope.

Answer.—The editors of *The Saturday Evening Post* need to be set aright in their interpretation of the uses of *sit*. As you indicate, *sit*, in good usage is always intransitive except when used reflexively, and even then is largely confined to exceptional cases, as in, "Sit thee down," *seat* having superseded *set*; as, "He *scated* himself at the table." When the sense is not reflexive (that is, when the speaker and the object do not denote the same person as in "He *seated* himself") *seat* is always required as, "The manager *scated* a green boy," etc. (not *sat*). In brief, according to authoritative usage, the editors of *The Saturday Evening Post* should *seat* their boy at his desk, and then *set* him at work.

In connection with the position of *only* in the letter from "The Editors," note that it should precede *intransitively*.

**The Adjective and the Adverb.**

Rule.—Use the adjective when the reference is to the subject; the adverb, when the reference is to the verb.

The verbs of the senses—*feel*, *look*, *taste*, *smell*, *sound*—take either an adjective or an adverb according to its reference. If the verb refers merely to the condition or state of the subject, the adjective is used. If the verb refers to the action of the verb, the adverb is used. In other words, the verbs of the senses have

# A Study of Words

From *American Nobility* by *Pierre de Coulvain*.

Note.—The pronunciations and meanings of the words in italics follow the excerpts.

For a few seconds, Madame de Blanzac looked at the man's face raised towards her own. The love which *emanated* from it, penetrated her through and through.

She made this confession, with head erect, tears in her eyes and quivering lips, like a woman conquered by the higher will *incarnated* in her own heart.

She was fully conscious of her *isolation* and it grieved her.

The glances, full of memories and promises, that they had exchanged, the *furtive* clasping of hands, the long waltzes they danced together, etc.

She was more *affable* in her manner, more kindly, and generous in the extreme.

The Duchess realized that he knew her secret. Just at first, his *perspicacity* had irritated her, but finally it was a sort of comfort to her to have this silent and discreet *confidant*.

She dreamed of him day and night, and imagined she saw him alive and smiling. She stretched out her arms to him, and her arms embraced nothing but emptiness. Many women, and often the best ones, are doomed to embrace nothing but *chimeras*.

If her rival had been French, she would have suffered still more. Annie's love was as simple as it was deep, and its utter absence of exultation reassured the Duchess. She came to Annie in search of *solace* she so sorely needed, and she neither owed her any grudge, nor hated her personally.

The pity she had felt on seeing Christolphe's statue was one of those strange *presentiments* which pass through the human soul, a *presentiment* like that of Mary Magdalene, when she bathed the feet of Jesus with her tears and with perfumes, in preparation for his burial.

She did not feel that electricity which *emanates* from love, and is perhaps love itself, the electricity which affects every one who possesses any *impressionability*.

She knew nothing except what he chose to tell her, and this spared the Marquis a great deal of untruth and *prevarication*.

She met with this exclusiveness on every side, an exclusiveness which is, as it were, *occult*, and which the *Faubourg St. Germain* knows how to wield better than words or deeds.

The French *aristocracy*, whatever may be said to the contrary, is an extremely rigid caste. It is morally closed to foreigners, even when they have entered it by marriage. They are distrusted, and conversation is carried on in corners when they are present. It is practically closed, too, to writers and artists, under the pretext that their manners are not always everything that could be desired, but in reality because another *La Brunyere* or *Beaumarchais* would not be welcome. The *grand dame* of the nineteenth century will be missing from the human gallery, thanks to the lack of documents. The *Faubourg St. Germain* has tired out the inquisitiveness of every one, even that of the journalists. The domestics are incorruptible, as they are a part of the family. Only God and the devil know the virtue and vice behind its closed gates. It is quite certain that a very virtuous and very devout set of people exists among this *aristocracy*, a set of people extremely behind the times. There also exists a very cynical, corrupt, and extremely modern set. These two sets see, and visit, each other constantly.

Thanks to the spirit of caste, and thanks to traditions common to them both, and to good education, a certain *cohesion* is maintained between them.

"Do you like French novels, Madame d'Anguillon?" he asked.

"Candidly, no," answered Annie. "I read them for the sake of being *au courant* and also for the sake of the language. Half the time, though, I neither understand the people nor the sentiments. Then too it *irritates* me to see people always wanting the impossible, and contriving to make themselves unhappy. . . .

"I am convinced that America will interest you," said Monsieur de Keradieu to him. "You will see a real republic, states organized on the famous principle of 'one for all.'" You will see a free country, where the Arab can spread his 'prayer carpet' and the Catholic build his cathedral without any interference, and where private *initiative* is given free scope. It is really worth the journey to see all that. Our European liberty will seem meagre to you afterwards. It will be like the Bartholdi statue, which looks gigantic in Paris, while in the bay of New York it appears of almost paltry dimensions.

"He tried to fancy that such a thing was impossible. He could not recover his *equanimity* though, and he said to himself that he would have to be on his guard."

The truth would, fortunately, make him seem less odious and might give him back a little of his *prestige*. An explanation was both necessary and inevitable.

The cold *implacable* look in her eyes restrained him from doing this, fortunately.

I have felt horribly lonely and homesick often. At present, I am *acclimatized*.

It was just the moment's *respite* that had been granted to them before the final catastrophe.

"Poor girl, I feel as though I have hurt a child. If she were only French, I would go to her and I should be able to *alleviate* her sorrow, but I know that she would understand me."

He began to think of Africa once more. It seemed to him like a supreme refuge, as it would give him the opportunity of *rehabilitating* himself in his own eyes.

The idea that he had not broken off with the Duches exasperated her; and her irritation began to manifest itself by fits of *asperity*.

He was one of the *attachés* to the Belgian Embassy.

He had thought that he no longer cared for this republican France, ruled by the *bourgeoisie*.

She did not believe in voluntary death. She thought that the hour for the departure and for the arrival was *irrevocably* fixed; so that it was not in any one's power to advance or delay the fatal moment.

## Pronunciations and Meanings of the Words in Italics.

### Emanated.

*Emanated*—em'a-nate-ed, means to flow forth or proceed from.

### Incarnated.

*Incarnated*—in-kar'nate-ed; *a* in *nate* like *a* in *ate* with a secondary accent on *nate* (*incarnate* and *incarnated* are frequently mispronounced with the accent on the first syllable), means embodied in flesh; cause to assume a living form.

### Isolation.

*Isolation*—is-o-la'tion; *i* in *is* like *i* in *it* (frequently mispronounced *ice*); *a* in *la* like *a* in *lay*, means cut off from surrounding things or circumstances.

### Furtive.

*Furtive*—fer'tiv, means sly.

### Affable.

*Affable*—af'a-bl, means having ease and courtesy of manner.

### Perspicacity.

*Perspicacity*—per-spi-kas'i-ti, means clear-sightedness.

### Confidant.

*Confidant*—kon'fi-dant, means a male person in whom one confides. The feminine of *confidant* is *confidante*, and is pronounced the same as *confidant*. (The variant spelling of *confident*, used as a noun in the same sense, is not recognized by some authorities. The French forms (*confidant* and *confidante*) are approved by the best usage.)

### Chimeras.

*Chimeras*—ki-me'ras; *i* as in *it*; *e* as in *ccl*; means a vain or idle fancy.

### Presentiments.

*Presentiments*—pre-sen'ti-ment, means forebodings; perception of future events.

### Solace.

*Solace*—sol'as; *o* as in *not*, means comfort.

**Emanates.** See definition above.

### Impressionability.

*Impressionability*—im-presh-un-a-bil'i-ti, means great susceptibility to impressions.

**Prevarication.**

*Prevarication*—pre-var-i-ka'shun; *a* in *ka* as in *ate*, means an untruth.

**Occult.**

*Occult*—o-kult' (often mispronounced with the accent on the first syllable), means hidden; beyond the bounds of natural knowledge; not apparent upon mere inspection; not deducible from that which is apparent.

**Aristocracy.**

*Aristocracy*—a-ris-tok'ra-si; *a* in *ar* like *a* in *at*; means, specifically, a body of people having hereditary nobility.

(*Aristocrat* has two pronunciations, the accent falling on either the first syllable *ar* or the second syllable *ris*.)

**La Bruyere.**

*La Bruyere*—bru-yare; French *u* (*e* pronounced with lips in the position of *oo*); *a* like *a* in *fare* (*a* pronounced with lips in the position of *e* in *end*). A noted French writer (1645-1696).

**Beaumarchais.**

*Beaumarchais*—bo-mar-shay; *o* as in *old*; *a* in *mar* like *a* in *father*. A noted French dramatist and musician (1732-1799), author of *The Barber of Seville*.

**Cohesion.**

*Cohesion*—ko-he'zhun, means the act or state of uniting. (*Sion* following a vowel is usually pronounced *zhun*; following a consonant or an asperate, it is pronounced *shun*; as *version* (often mispronounced *verzhun*); coercion.

**Au Courant.**

*Au Courant*—owe-koo-ra; *a* as in *father* and nasalized (meaning running) is used in the sense of in touch with that which is current.

**Equanimity.**

*Equanimity*—e-kwa-nim'i-ti; *e* as in *eel*; *kwa* variable to *kwi* in rapid utterance, means composure.

**Prestige.**

*Prestige*—pres-tezh' (*e* in *tezh* like *e* in *eel*) or pres'tij, means weight or influence arising from one's reputation.

**Implacable.**

*Implacable*—im-pla'ka-bl; *a* in *pla* like *a* in *at*, means not capable of being reconciled.

**Acclimatized.**

*Acclimatized*—accent on *cli* [*kli*]; *i* as in *ilse*, means to become accustomed to conditions, as climate, etc. (Note that *acclimate* and *acclimated* are also pronounced with the accent on *cli* [*kli*]; these words often being mispronounced with the accent on the first syllable.

**Respite.**

*Respite*—res'pit, means a postponement of what had been decided upon.

**Alleviate.**

*Alleviate*—accent on *le* (*e* as in *cel*), means to less the pain or discomfort.

**Rehabilitating.**

*Rehabilitating*—re-ha-bil'e-tate-ing, means reinstating; restoring to former standing.

**Asperity.**

*Asperity*—accent on *per*, means harshness; ruggedness; severity.

**Attachés.**

*Attachés*—a-ta-shays; *a* in the first two syllables like *a* in *at*, means persons attached to the company or suite of another; especially subordinate members of a diplomatic embassy.

**Bourgeoisie.**

*Bourgeoisie*—boor-zhwo-zee; *o* as in *on*, means to the people of the middle classes, especially those depending on trade.

**Irrevocably.**

*Irrevocably*—accent on *rev*, means that which cannot be changed.

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**One Object.**

*A* black and white dress.

*A* red, white, and blue flag.

*The* yellow and white cottage *is* the one I mean.

# The Literary Workshop

Excerpts from AMERICAN NOBILITY by *Pierre de Coulvain*.

Study the following excerpts in connection with the rules governing the paragraphing of Dialogue, pages 80-82, The Literary Workshop.

"Bad news?" he asked. "Is Chastel dead?"

"No, he is quite out of danger, fortunately. That would have been the finishing touch—

"What is it then? What is happening? There is something, I know. I can feel it. Is it Madame de Blanzac?"

As he uttered this name, light suddenly seemed to dawn on him and he turned deadly pale.

"Christine?" he asked.

"Christine, yes, you have guessed rightly."

"She has killed herself?" exclaimed the Marquis, letting his secret escape his lips.

"No, no, thank God, it is not that. She took a chill on leaving the Opera. Congestion of the lungs set—Dr. Moreau did all he could to save her—but he could not—and after a week's illness—she succumbed . . ."

Guy had spoken slowly and hesitated between his sentences, so that the terrible news should not be too sudden for his friend.

"Dead?—she, dead?" exclaimed Jacques, his eyes dilating with horror and his body trembling convulsively. "Dead," he began again, "oh, it is not possible!"

He wiped the great drops of perspiration away from his forehead as he spoke.

"Alas, it is only too true."

There was a long silence between the two men.

"You knew that she was dying and you did not tell me?" said the Marquis, at last.

"What good would it have done, my poor friend, as you could not go to her?"

"I should have gone. I would have found the necessary strength."

Then drawing himself up, he asked, in a lower voice:

"You have something for me, have you not?"

Guy held out Christiane's letter, which was fastened with a large, red, seal. Jacques took it with trembling fingers and clasped it tightly in his hand, as though he wanted to feel it and make it enter into his very flesh.

"I will do my best," said the Marquis. "What a void in that house and at the Blanzac!" he added with a shudder.

"It is terrible," agreed Guy. "Ah, what a

place she filled, our poor, great Christiane. Do you know that I have lost more than you have?"

The two men grasped hands without uttering a word.

"Give orders that I am not to be disturbed, under any pretext, until I ring," said the Marquis, just as Guy reached the door.

"Jacques," wrote the Duchess, "God has called me and I cannot leave this world without saying farewell to you. Things are all ending in the right way and I am glad of it. I have always believed in God's justice and now I believe in His mercy. It will be a great grief to you to find me gone. I know this, for I feel it. Remember, though, that I am at rest. Time will then do its work and 'the dead are soon gone.' Do some good in the world, in memory of me. I should like my memory to be of some use in the world. As far as it is in my power, I am repairing the harm I did you. I am sorry to have disturbed Annie's happiness. I cannot regret my love for you and I have no remorse. I have left you the *Addolorata*. It was most certainly I myself. Put her in the darkest corner of your study, so that no one shall see the real face. How painful it was, the wearing of that mask!

"Instead of a kiss, I send you a blessing. I have a right to do this as a dying woman. May God give you sons—sons as handsome and strong as you could wish. You see, Jacques, that I am at last above all jealousy, above all petty feelings. I had to mount very high, in order to get above all this. I had to reach the very gate of death. I am there now and I no longer hear all the noise of this world. I shall very soon see no one else but you, as yours will be the last face left in my mind.

"Adieu—I dare not say *au revoir*,

"CHRISTIANE."

The Duchess had written these lines on the second day of her illness. The evening before her death she added the following postscript:

"Annie has just left me. All is right between us—perfect peace. The worst things are more terrible from afar than when we are near to them."

# The War Cry

By Josephine Turck Baker

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Cry unto God, ye women,  
Robbed of your children's sire;  
Cry unto God, ye sweethearts,  
Denied your soul's desire;  
Cry unto God, ye mothers,  
Heart-bled through Battle's fire;  
Too late ascends your war cry,  
You are doomed through a monarch's ire.

# Errors of English

American Nobility by *Pierre de Coulvain*.

Americans are *not as* disinterested nowadays as they used to be.

Note.—*Not so*, is the required form; *as* following *not* in unequal comparisons.

If Christiane had been brought up in a convent, or amid very severe surroundings, with her refined and nervous temperament and her mind brimful of sentiment, she would have become *either a mystic or mentally unhinged*.

Note.—The connected parts of a sentence should be alike in construction. The sentence should read: She would either have become a mystic or (have become) mentally unhinged."

"Miss Villars is always frank," put in the Viscount de Nozay. "I *never heard as* many truths expressed as since I have had the honor of knowing her."

Note.—"I have never heard so many truths," is the correct form. The present perfect tense is required for the reason that the sentence expanded expresses time perfected in the present; thus, "I have never heard so many truths expressed (as I have heard) since having the honor of knowing her."

Note that *so*, not *as*, is required after *never*. See preceding note. Note that the past tense is required to express a specified time in the past; as, "I *heard* him say *yesterday* that he would come to-day."

When she saw him talking to some one else, she *always wondered* what he was saying.

Note.—The construction should read: "*Whenever* she saw him talking to any one else, she wondered," etc. *When* denotes a specified time in the past; *always* carries time up to that designated by the context.

She was interested in *all* he did, and she could not help watching him *always*.

Note.—Alliteration of sound should be avoided in constructions like this. The sentence should read, "Whatever he did, interested her, and she could not help watching him always." (Or "she could not avoid watching him at all times," or "she could not keep her eyes from watching his movements.")

One evening, at the Duchess de Blanzac's, she happened to be in the hall at the same time that he was, when he was leaving, and she noticed the way he took his coat from the footman.

Note.—The construction should be recast: "One evening, at the Duchess de Blanzac's, when he was leaving, she happened to be in the hall at the same time that he was, and she noticed," etc.

She had overcome many of Annie's prejudices about Europeans, and had proved to her that in no other country does the married woman hold *as* high a position and wield such influence as in France.

The construction should read: "She had overcome many of Annie's prejudices about Europeans, and had proved to her that in no other country does the married woman hold *so* high a position," etc. (*So* is required after a negative.)

He *only* regrets one thing.

Note.—He regrets *only* one thing. Note.—*Only* should immediately precede the part of speech that it modifies.

Guy then spoke of the numerous tokens of affection and respect that she had received. He told Jacques about her will and about the intense grief of Louis de Challans and of the Count de Creil. All these things, painful and consoling at the same time, moved Jacques to the very depth of his soul. His face flushed, and turned pale as he listened, and there was an expression in his eyes that was pitiful to see.

"I must tell you too," said Guy, "that your wife behaved admirably. The Duchess asked her to go and see her. She not only went, but she spent the last night with her. Her presence at the funeral, and her evident grief, served to contradict the suspicions which her quarrel with Madame de Blanzac had roused. She did all this in the most natural way possible, and with a simplicity that charmed me. She may not be able to turn fine phrases, but she certainly knows how to act, and very nobly, too, I must say. If only on her account, you ought to pull yourself together and conquer your grief."

Note. — "All these things" preferable to "all of these things."

Note. — "She not only went, but she spent the last night with her," should read: "She not only went *but* spent the last night with her."

Rule.—The correlatives "not only..... but" should precede the same parts of speech. Note in the preceding paragraph that the form "all these things" is preferred to "all of these things."

# Business English for the Busy Man

## Preventive and Preventative.

Oskaloosa, Iowa.

EDITOR OF CORRECT ENGLISH:

Kindly inform me through the next issue of CORRECT ENGLISH the difference between *preventative* and *preventive*.

A SUBSCRIBER.

The following is the ruling from THE CORRECT WORD:

*Preventative* is an irregular and improper form of *preventive*; the latter is interchangeable with *prevention* when used in the sense of a precautionary measure, as, "*Preventive* measures are better than corrective measures."

## Seven Months' Interest.

EDITOR CORRECT ENGLISH:

Kindly tell us which is correct, "Seven months interest is due," or "Seven months' interest is due"; "Enclosed is a scholarship for seven months tuition," or "Enclosed is a scholarship for seven months' tuition?"

We notice it is written with the apostrophe in some of the books in English, but as it appears to us, it seems as if the preposition "of" is simply omitted. Information as to the best usage will be world in general?

A TEACHER.

Answer.—"Seven months' interest" is the correct form. See THE CORRECT WORD, p. 138, "I wish two months' time on this note."

## Who and Whom.

Washington, D. C.

EDITOR CORRECT ENGLISH:

I will thank you to advise me if "whom" is correctly used in the following:

1. I have not determined yet *whom* I shall appoint.
2. I have never said *whom* I would support.
3. I do not know *whom* I shall vote for.
4. I question the propriety of any high official attempting to dictate to the people *whom* they shall vote for.
5. Could the sentences be changed so as to use "who"?

A SUBSCRIBER.

Answers.—1. *Whom* is required in all four sentences, for the reason that in each instance, it is the object of the verb, the meaning being;

I would support *whom*

I shall vote for *whom*

They shall vote for *whom*.

2. The first sentence can be changed to use *who* as follows: "I have not yet determined *who* is to be appointed." This you will see expresses virtually the same meaning. The other sentences are not amenable to such change without affecting the meaning.

You would be interested in the exposition on this subject in "THE CORRECT WORD," also in the "CORRECT ENGLISH DRILL BOOK."

In connection with sentence 4, note that *official* should be in the possessive case in order to conform to the rule, a noun or pronoun preceding the gerund or verbal noun should be put in the possessive case. Note that *attempting* is a gerund, or verbal noun.

## A Fancy For a Thing or To a Thing.

Chicago, Ill.

EDITOR CORRECT ENGLISH:

Kindly advise us as to the correctness of the following two sentences:

"I have taken a *fancy for* that,"

"He took a *fancy for* it," as compared with;

"I have taken a *fancy to* that,"

"He took a *fancy to* it."

Answer.—The use of *to* or *for* is determined by the verb employed in the sentence. Thus: One may *take a fancy to* a person or thing, and *have a fancy for* a person or thing.

## None Have or Has.

Kewanee, Ill.

Kindly inform me through the next issue of CORRECT ENGLISH which of the two following constructions is correct:

"None of our customers *have*,"

"None of our customers *has*."

Should *none* be construed as *not one*?

A SUBSCRIBER.

Answer.—"*None* of our customers *have*," etc., is the correct form, *none* being construed as plural when the context indicates plurality. *Customers* is the determining word. In the following sentence, *none* is construed as singular. "*None* of the mail *has* been delivered," *mail* (singular) determining the number of *none*.

## Course in Penmanship

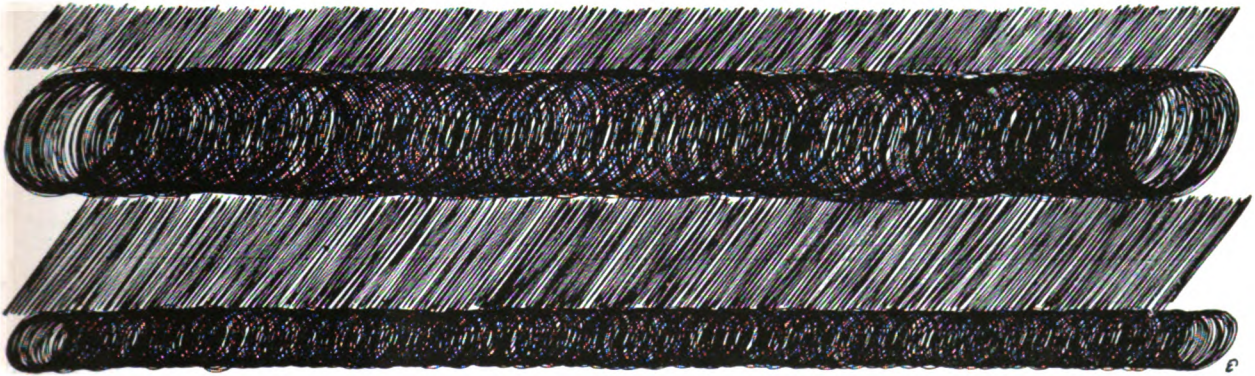
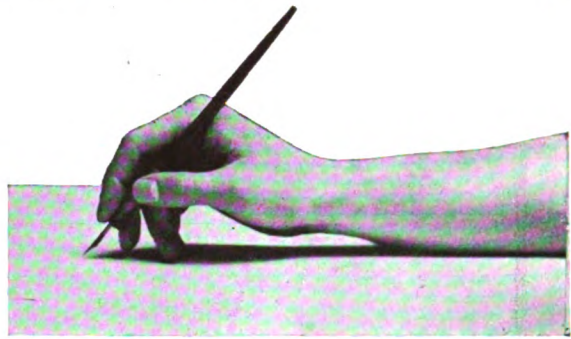
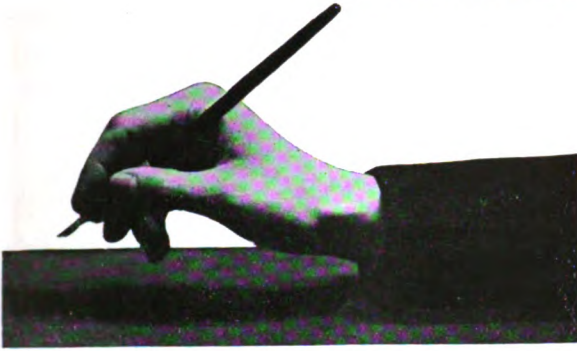
Courtesy of the American Penman New York.

A person might saw and hammer for years and not build a presentable house, he must have a plan, must know just what he is going to do and know how to make every stroke count.

You must plan your work if you do not wish to waste your effort. And remember this, a person is not only the "architect" of his own fortune, but he is the builder as well.

Formerly, it was the ambition of every young woman to develop that which was closely associated with the aesthetic part of life, today it is the tendency to grapple with the tangible and practical phases of life.

If a man is contented and has no desire to better his condition, he is necessarily in a passive state, and will not succeed because he refuses to put forth the effort necessary to attain success.



The instructions below are reprinted for the benefit of the New Subscriber.

The process of acquiring skill in the execution of writing that embraces the four requisites, legibility, speed, ease of execution, and endurance, is very simple. Position in the first to be considered. Place both feet flat on the floor under the desk or table. Sit erect without leaning back in the seat nor allowing the body to touch the edge of the table. Place the paper so that the left end of the top line is directly in front of the center of the body, and so that the arm when swung to the right, will be parallel with the right edge of the paper.

Take the pen holder as shown in illustration No. 1, closing the hand just enough to keep the holder from falling. Drop the hand on the desk as shown in illustration No. 2, being careful to see that the only part of the hand that touches the desk is the third and fourth fingers. The weight of the hand should rest entirely on these, and while they should be free from tension or rigidity, yet they should be firm enough to support the hand and also keep in the same relative position at all times. *The point of the pen, the third and fourth fingers, and the largest part of the arm below the elbow are the only points of contact.*

Now, then, using a dry pen, push the hand as far from you as possible without allowing the sleeve or arm to slip, then pull it back directly toward the center of the body. Repeat this at the rate of 200 round motions a minute until you are sure that every muscle is perfectly relaxed and that the direction of the motion is exactly parallel with the ends of the table, or at right angles to the front edge of it.

Illustration No. 3 is an exercise to develop the movement which we will later apply to making the different letters of the alphabet. Make the drill complete three times, making 400 evolutions or down lines the first time, 500 the second time, and 600 the third time. It is well to count 1, 2, 3, 4, 5, 6, 7, when making this drill to regulate the speed.

The acquiring of relaxed muscular movement such as used in making illustration 3 is comparatively easy. A continuous motion must be developed so that we can glide from one letter to the next with neither an abrupt stop nor a check in the rhythm of the motion.

The oval in illustration No. 4 should be retraced six times, and without checking the motion, swing to the top of the O. There should be no stop from the time the oval is begun until the O is finished.

# Home Study Course

## The Correct Word.

### How to Use It.

Study the uses of the following words from **THE CORRECT WORD**, and write illustrative sentences in the blank spaces, modelled after those in the text. The best illustrations sent in by the prize winners will be printed in the next issue of the Magazine. (The names will not be used.) \*

The sentences may be original or may be taken from other sources.

- Backward** and **Backwards** .....
- Bad** and **Badly** .....
- Badly** and **Very Much** .....
- Bad Grammar** .....
- Balance** .....
- Bathos** and **Pathos** .....
- Be** (Verb) .....
- Be Back** .....
- Been To** .....
- Beg** .....
- Beg Pardon** .....
- Began** and **Begun** .....
- Behave** .....
- Being** .....
- Beside** .....
- Between** .....
- Bound** .....
- Both** .....
- Brethren** and **Brothers** .....

\*Illustrative sentences (September issue) will appear next month.

<b>Bright and Brightly</b> .....	
<b>Bring and Fetch</b> .....	
<b>But Him</b> .....	
<b>But That and But What</b> .....	
<b>By and Of</b> .....	
<b>By and With</b> .....	
<b>Call On</b> .....	
<b>Came Near</b> .....	
<b>Can and May</b> .....	
<b>Can But and Can Not But</b> .....	
<b>Cannot and Can Not</b> .....	
<b>Casualty</b> .....	
<b>Chance</b> .....	
<b>Character and Reputation</b> .....	
<b>Chiefest</b> .....	
<b>Claim and Maintain</b> .....	
<b>Climb Up and Climb Down</b> .....	

**Collective Nouns.**

<b>Come and Go</b> .....	
<b>Commence, Begin, Start</b> .....	
<b>Commonly, Generally, Frequently, Usually</b> .....	
<b>Comic, Comical</b> .....	
<b>Company at Dinner</b> .....	
<b>Compare With and Compare To</b> .....	

<b>Compensation and Remuneration</b> .....	
<b>Complete and Finished</b> .....	
<b>Conclude and Decide</b> .....	
<b>Concord and Subject and Verb</b> .....	
<b>Confess and Admit</b> .....	
<b>Confide In and Confide To</b> .....	
<b>Constant</b> .....	
<b>Contagious and Infectious</b> .....	
<b>Contemptible and Contemptuous</b> .....	
<b>Continual and Continuous</b> .....	
<b>Contractions</b> .....	
<b>Contrast</b> .....	
<b>Convenient and Commodious</b> .....	
<b>Corporeal and Corporal</b> .....	
<b>Correspond To and With</b> .....	
<b>Cos</b> .....	
<b>Couple and Two</b> .....	
<b>Creditable and Credible</b> .....	
<b>Culture and Cultivation</b> .....	
<b>Cunning</b> .....	
<b>Cupfuls and Teaspoonfuls</b> .....	
<b>Curious</b> .....	
<b>Custom and Habit</b> .....	
<b>Cute</b> .....	

# Home Study Course in Letter-Writing

Study the following models and write short letters exemplifying the instructions

## Lesson II.

### MODELS FOR THE INTRODUCTION OF BUSINESS LETTERS TO MEN.

*(To an individual.)*

Mr. John B. Brown,  
Chicago, Ill.  
Dear Sir:  
Your letter, etc.

or Mr. John B. Brown,  
320 Dearborn St.,  
Chicago, Ill.  
Dear Sir:  
Your letter, etc.

*(To firms.)*

#### MODEL 1.

Messrs. Lyon & Healy,  
Chicago, Ill.  
Gentlemen:  
Your letter, etc.

or Messrs. Lyon & Healy,  
199 Wabash Ave.,  
Chicago, Ill.  
Gentlemen:  
Your letter, etc.

#### MODEL 2.

Messrs. A. C. McClurg & Co.,  
Chicago, Ill.  
Gentlemen:  
Your letter, etc.

or Messrs. A. C. McClurg & Co.,  
221 Wabash Ave.,  
Chicago, Ill.  
Gentlemen:  
Your letter, etc.

#### MODEL 3.

Messrs. Brown, Grey & Co.,  
Chicago, Ill.  
Gentlemen:  
Your letter, etc.

or Messrs. Brown, Grey & Co.,  
122 Franklin St.,  
Chicago, Ill.  
Gentlemen:  
Your letter, etc.

Note.—When the introduction consists of four lines, the body of the letter frequently begins on the same line as the salutation; a dash then follows the colon. Sometimes the dash is used when the body of the letter is not on the same line as the salutation, but the present tendency is to omit it.

The following are correct salutations for business letters to men:

Singular.

Plural.

Dear Sir: (formal)

My Dear Sir: (more formal)

Sir: (most formal)

Gentlemen:

Note.—The present tendency is to use "Gentlemen" rather than "Dear Sirs," when addressing either a firm or a corporation. "Sirs" is generally regarded as objectionable. In business

letters, where a cordial relation exists, it is correct to use the salutation, "My Dear Mr. Blank;" "My Dear Friend" or "Dear Friend" is objectionable. "My" is necessarily omitted from all salutations, whether formal or informal, when the letter is written in the plural and signed by a company or firm.

**Models for the Introduction of Business Letters to Married Woman.**

*(To an Individual.)*

Mrs. John J. Brown,  
Chicago, Ill.  
Dear Madam:  
Your letter, etc.

or Mrs. John J. Brown,  
320 Dearborn St.,  
Chicago, Ill.  
Dear Madam:  
Your letter, etc.

*(To a Firm.)*

Mesdames Brown & Gray,  
Chicago, Ill.  
Ladies:  
Your letter, etc.

or Mesdames Brown & Gray,  
151 State St.,  
Chicago, Ill.  
Ladies:  
Your letter, etc.

**Models for the Introduction of Business Letters to Unmarried Women.**

MODEL 1.

Miss Mary Brown,  
Chicago, Ill.  
Your letter, etc.

or Miss Mary Brown,  
245 Clark St.,  
Chicago, Ill.  
Your letter, etc.

MODEL 2.

Miss Mary Brown,  
Chicago, Ill.  
Dear Madam:  
Your letter, etc.

or Miss Mary Brown,  
245 Clark St.,  
Chicago, Ill.  
Dear Madam:  
Your letter, etc.

MODEL 3.

Miss Mary Brown  
Chicago, Ill.  
My dear Miss Brown:  
Your letter, etc.

or Miss Mary Brown,  
245 Clark St.,  
Chicago, Ill.  
My dear Miss Brown:—Your letter, etc.

*(To Corporations.)*

The Correct English Publishing Company,  
Evanston, Ill.  
Gentlemen:  
Your letter, etc.

Note 1.—The title "Messrs." is used before firm names ending with "& Co." "Messrs." is **not** used when "&" is omitted. Compare the foregoing model with those which precede it.

Note 2.—When addressing a corporation, the article “the” must be used, if employed by the company; the word “company” is written in full. When “&” precedes “company,” the latter may be abbreviated.

Note 3.—While the number and the name of the street are often omitted from the address, the name of the town and of the state is generally employed; thus: the foregoing models are preferable to the following:

Mr. John Brown,  
Dear Sir:

Note 4.—The salutation is sometimes followed by a comma and a dash, or simply by a comma. The use of the comma is regarded as less formal than that of the colon, and so is more especially adapted to letters of a friendly or an informal nature. In letters of a strictly business nature, the colon is preferable. Again, there is a growing tendency to use the colon in all letters formal and informal, whether of a business or a social nature. When the comma is used, or the comma and the dash, the address is then placed at the bottom of the letter and at the left side of the page; thus:

My dear Mr. Brown,  
Your letter, etc.

\* \* \*

Very sincerely yours,

Mr. John Brown,  
Chicago, Ill.

or      My dear Mr. Brown,  
Your letter, etc.

\* \* \*

Very sincerely yours,

Mr. John Brown,  
2020 Michigan Ave.,  
Chicago, Ill.

The following model is suggested as in accordance with the present tendency; namely, to use the colon even when the letter is informal:

My dear Mr. Brown:  
Your letter, etc.

\* \* \*

Very sincerely yours,

Mr. John Brown,  
Chicago, Ill.

#### Salutations for Married Women.

##### SINGULAR.

Dear Madam: (formal)  
My dear Madam: (more formal)  
Madam: (most formal)

##### PLURAL.

Ladies:

#### Salutations for Unmarried Women.

##### SINGULAR.

Dear Miss Blank: (formal)  
My dear Miss Blank: (more formal)  
Miss Mary Blank: (most formal)

##### PLURAL.

Ladies:

Note.—CORRECT ENGLISH does not favor the use of *Madam* when addressing an unmarried woman. This title is recorded as being especially required when addressing either married or *elderly* women; and, inasmuch, as in the case of an unmarried woman, it is impossible for a stranger to determine whether the form is applicable, it should be discarded altogether.

#### EXERCISE.

Write models in accordance with the foregoing instructions.

# Home Study Course

## Your Every Day Vocabulary.

### How to Enlarge It.

Send in your papers for examination and accompany them with a self-addressed and stamped envelope for their return. The best illustrative sentences will be printed in the next issue. (Your name will not be used.)

Instruction—Fill the blanks below with sentences modelled after those used in YOUR EVERY-DAY VOCABULARY: HOW TO ENLARGE IT.\*

- Altitude .....  
Altropathy .....  
Amalgamate .....  
Amalgamation .....  
Amanuensis .....  
Amaranthine .....  
Amateur .....  
Amateurish .....  
Amatory .....  
Amaze .....  
Ambassador .....  
Ambidexterity .....  
Ambidextrous .....  
Ambient .....  
Ambiguity .....  
Ambiguous .....  
Ambulatory .....  
Ameliorate .....  
Amenable .....  
Amend .....

\*This book will be furnished to students of this course at the special rate of 65 cents.

<b>Amends</b> .....	
<b>Amendatory</b> .....	
<b>Amenity</b> .....	
<b>Amerce</b> .....	
<b>Amicable</b> .....	
<b>Amity</b> .....	
<b>Amorous</b> .....	
<b>Anachronism</b> .....	
<b>Anagoge, Anagogy</b> .....	
<b>Anathema</b> .....	
<b>Anatomize</b> .....	
<b>Anchoret or Anchorite</b> .....	
<b>Ancient</b> .....	
<b>Ancillary</b> .....	
<b>Anecdote</b> .....	
<b>Animadversion</b> .....	
<b>Animosity</b> .....	
<b>Animus</b> .....	
<b>Anomaly, Anomalies</b> .....	
<b>Anthology</b> .....	
<b>Anthologist</b> .....	
<b>Antipathy</b> .....	
<b>Aperture</b> .....	
<b>Aphorism</b> .....	

<b>Apocalypse</b> .....	
<b>Apograph</b> .....	
<b>Apologue</b> .....	
<b>Apothegm</b> .....	
<b>Apposite</b> .....	
<b>Appositeness</b> .....	
<b>Aquiline</b> .....	
<b>Arboreal</b> .....	
<b>Articulate Speech</b> .....	
<b>Ascetic</b> .....	
<b>Ascians</b> .....	
<b>Askance</b> .....	
<b>Aspen</b> .....	
<b>Asperity</b> .....	
<b>Asperse</b> .....	
<b>Aspersions</b> .....	
<b>Assayed</b> .....	
<b>Asseverate</b> .....	
<b>Assuage</b> .....	
<b>Astute</b> .....	
<b>Atavism</b> .....	
<b>Auditory</b> .....	
<b>Aura</b> .....	
<b>Automobile</b> .....	

# Helps for the Teacher

Harrisburg, Pa.

## EDITOR CORRECT ENGLISH:

Please explain why the following sentences are, or are not, correctly punctuated:

1. The balloon rising swiftly was soon lost to sight.
2. The noise, coming from the kitchen, must be stopped.
3. With them was a single cabin passenger who threw himself into the boat by means of a rope.
4. You must not do so and so, for if you do, you will catch cold.
5. I don't believe I can do it, but if you say so, I'll try it.
6. Mary ran down the street, eagerly, to meet her brother.
7. The forging shown on your blueprint appears to be similar to one which we use at times; and, if you will send us a sample forging, addressed to this department, same will be checked up at once.
8. The gambler, Herman Rosenthal, was murdered.

A SUBSCRIBER.  
(Nettie Elinton.)

Answers.—The omission of the comma after *moon* is due to the restrictive use of the participial phrase, "rising swiftly."

CORRECT ENGLISH: A COMPLETE GRAMMAR, p. 110, gives the following exposition on the rule involved in this construction:

Rule.—The Complete Subject when long is separated from the predicate by a comma.

(d) The complete subject may be a noun accompanied by a participial phrase that amplifies its meaning; as:

"He, having failed several times, gave up the contest."

When the participial phrase restricts the meaning of the noun, it is not set off by a comma; as, "The king depending on the support of his subjects, cannot go to war."

Note that if the participial phrase can be turned into a restrictive relative clause, it should

not be preceded by a comma; thus: "The king depending," etc., means "The king that depends," etc. When the participial phrase precedes the subject, it is set off by a comma; thus: "Depending on his subjects, the King," etc.

In connection with the omission of the comma after *swiftly*, note that it is omitted in conformity with the rule that governs the complete subject. Rule.—When the Complete subject (subject and modifier) is short, no comma is required. See *Ibid*, p. 110.

2. "Coming from the kitchen" is a non-restrictive participial phrase, and, hence is set off by commas. Note that the phrase adds a new fact, the sense not being incomplete. Note that the meaning is, "The noises, which come from the kitchen, must be stopped."

3. A comma is required after *messenger*, the meaning being, and he threw himself, etc. (Note that when the sense is non-restrictive, *and he*, *and it*, etc., can be substituted in its stead, and that a comma is then required to set off the clause. See *Ibid*, p. 123.

4. *For*, introducing a clause is preceded by a comma, when the meaning is "for the reason that."

5. The first comma is used for the purpose of separating the two principal clauses of the compound sentences. Rule.—When the clauses of a compound sentence are closely connected, they are set off by commas; when the connection is not close, they are set off by a semicolon. The comma after *so* is used, for the reason that the clause introduced by *if* is a transposed clause. Rule.—A transposed clause is set off by a comma. See *Ibid*, p. 122. (Many writers would place a comma before *if* to set the entire clause off, in order to show to the eye that the conjunction *but* properly connects the first clause, "I don't believe I can do it" with the second clause, "I'll try it."

6. *Eagerly* is set off by commas so as to conform to the rule: An adverbial modifier coming between the parts of the predicate, is set off by a comma. See *Ibid*, p. 121. *Intervening Adverbs, Adverbial Phrases, and Clauses*.

7. The rules involved in this sentence are the same as those in Sentence 5. The semicolon is used, for the reason that the connection is not sufficiently close to admit of the comma. The comma is used before *if* to conform to the rule indicated in sentence 5. The comma is used before *addressed*, for the reason that a new fact is added, the meaning being *and address it to this department*. See rule involved in sentence 2. (In connection with the use of *same*, note that it should not be used as a pronoun. See CORRECT BUSINESS LETTER-WRITING AND BUSINESS ENGLISH, p. 93.)

8. The commas are used to set off the appositional noun. Rule.—Words in apposition, used to explain a preceding noun, are set off by commas.

#### Or and Nor.

1. As used in your sentence, *extensive* seems to be used merely to amplify the meaning of the preceding word without adding an important fact; hence, *or* would be regarded as correct. The following exposition from THE CORRECT WORD, pp. 124, 125 explains the construction of *or* and *nor*:

#### Or or Nor after a negative.

*Nor* is always required after *neither*, but not always after other negatives. The following rule applies to the correct uses of these words:

Rule.—When the additional expression merely *amplifies* the subject, *or* is correctly used. When it is an important *alternative*, *nor* is required, thus:

He has *no* money *nor* credit. (*Credit* is used as an important alternative; an additional resource.)

He has *no* money *or* credit. (*Credit* is regarded as an equivalent of *money*, and serves merely to amplify the expression.)

In the following sentences, the expression introduced by *or* serves merely to amplify the expression:

He has *no* will *or* disposition to assist her.

He has *no* friend *or* acquaintance in the city.

He has *not* a friend *or* acquaintance in the city (second word is regarded as, in a sense, a synonym of the first).

There is *no* coal *or* wood in the house.

In the following sentences, the expression in-

troduced by *nor* is used as an important alternative:

He has *no* will *nor* disposition to assist her.

He has *no* friend *nor* acquaintance in the city.

He has *not* a friend *nor* an acquaintance in the city (second word is regarded as an important alternative).

There is *no* coal *nor* wood in the house.

While the use of *or* or *nor* after *no* seems to admit of much laxity, there should not be much difficulty in discriminating between the uses of *or* and *nor* after *not*, for the reason that when the additional expression is regarded as a synonym of the first, the *article* should not be repeated. Thus, one would say, "He has *not* the will *or* disposition to assist her," but, "He has *not* the will *nor* the disposition to assist her."

Note also in this connection, that when in the place of *no*, *neither* can be substituted, it is always safe to use *nor*. Thus, in the sentence, "There is *no* coal *or* wood in the house," meaning there is no fuel of any kind; that is, there is neither coal nor wood, then it is safe to use *nor*. If, on the other hand, it is not the intention of the speaker to emphasize the idea that there is no fuel of any kind, it is safe to use the form, "There is *no* coal *or* wood."

2. Yes; *grow* smaller" is correct, *grow* being used in the sense of *become*.

#### Need and Needs.

EDITOR CORRECT ENGLISH:

Will you kindly give reasons for or against the use of the expression underscored? I consider it wrong, but I have seen it a great many times printed and heard it often, and I cannot find any particular reference to this question in grammar:

"I have to advise you that the rule referred to is correct, but it does not appear that this matter *need* be considered."

Also:

"The representation *need* not be by word of mouth, but may be by writing."

A SUBSCRIBER.

Answer.—Usage sanctions the omission of the terminal *s* in the third person singular. For full exposition, see THE CORRECT WORD, *Need*.

## Daily Drills in the Use of Correct English for the New Subscribers and Reminders for the Old.

### The Adjective.

An *adjective* is a word that is used to qualify or limit a noun.

(a) *Adjectives may be divided into two classes: qualifying adjectives and limiting adjectives.*

An adjective qualifies a noun when it attributes some quality to the noun.

Ex.—A *pretty* girl; a *good* boy; a *large* house; a *sweet* apple.

(a) An adjective of quality may be used sometimes as an adjective, and sometimes as a noun; as an adjective, "*English law*," "*French literature*," as a noun, "*The English*," "*The French*."

(b) An adjective of quality may be derived from a noun; as, "*The Elizabethan age*," "*Baconian philosophy*."

An adjective limits a noun when it restricts or defines its meaning as to quantity or number.

(a) Adjectives that limit nouns as to quantity are called Numeral Adjectives of Quantity; as, *much*, *little*, *enough*, *all*, etc.

(b) Adjectives that limit nouns as to number are called Numeral Adjectives; as *one*, *two*, *three*, *four*, etc. (cardinal numbers); and *first*, *second*, *third*, *fourth*, etc. (numeral numbers).

### Pronominal Adjectives.

A *pronominal* adjective is a pronoun used as an adjective. Thus:

(a) A demonstrative pronoun may be used as an adjective; as "*This* hat," "*these* books," "*that* coat," "*those* shoes," "*yonder* house," "*such* happiness."

(b) An interrogative pronoun may be used as an adjective; as "*What* joy," "*which* book."

Note.—*Who* is never used as an adjective.

(c) A personal pronoun may be used as an adjective; as, "*My* child," "*our* home," "*your* house," "*his* father," "*her* mother," "*its* uses," "*their* property."

(d) The possessives, *mine*, *thine*, *ours*, *yours*, *theirs*, have distinct uses. Thus, in the sentence, "*This book is mine*," the pronoun *mine* is equivalent to the pronoun *my* used as

adjective and the noun *book* understood. Thus, "*This book is mine*" (*my book*); "*This book is yours*" (*your book*); "*This house is ours*" (*our house*).

Note.—While the construction, "*This book of mine*," is equivalent to "*This book is my book*," there are some expressions where it is difficult to explain the ellipsis. Thus, we can readily see that "*This heart is mine*," can mean "*This heart is my heart*"—meaning possession, but in the idiom, "*This heart of mine (is breaking)*," it is difficult to explain the ellipsis. It is thought that the idiom is the result of the mixture of two constructions, a pure possessive and an adjective phrase.

(e) The possessive form *whose* of the relative pronoun (who or which) may be used as an adjective; as, "*The man whose horse was stolen is at the door*."

(f) The use of *whose* when referring to inanimate things is censured by some critics, but it is now regarded as in accordance with good usage, especially in such constructions as "*Poetry whose chief purpose is to exalt*," etc. It is common, however, especially in prose, to use the phrase "*of which*" when referring to things without life.

*Pronominal* adjectives are called by some grammarians, *demonstrative* adjectives, because they point out the noun from the members of its class.

### Comparison of Adjectives.

Some adjectives undergo changes to indicate the degree or relative amount of the quality or the quantity.

(a) There are three degrees of comparison: the *positive*, the *comparative* and the *superlative*; as, positive, *bright*; comparative, *brighter*; superlative, *brightest*.

Rule 1. Adjectives of one syllable, and many adjectives of two syllables, usually add "*er*" to the positive to form the comparative, and "*est*" to form the superlative.

POSITIVE.	COMPARATIVE.	SUPERLATIVE.
bright	brighter	brightest
sour	sourer	sourest
slow	slower	slowest
cold	colder	coldest

Rule 2. Adjectives of more than two syllables usually form the comparative and super-

lative degrees by prefixing *more* and *most* or *less* and *least* to the simple form of the adjective.

POSITIVE.	COMPARATIVE.	SUPERLATIVE.
beautiful	more beautiful	most beautiful
wonderful	less wonderful	least wonderful

(b) Some adjectives, few in number, but of very frequent occurrence, are irregular in their comparison. The most important are as follows:

POSITIVE.	COMPARATIVE.	SUPERLATIVE.
good	better	best
bad, ill or evil	worse	worst
little	less	least
much	more	most
many	more	most
late	later, latter	latest, last
far	farther	farthest
near	nearer	nearest
old	older, elder	oldest, eldest
forth, adv.	farther	furthest
fore	former	foremost, first
hind	hinder	hindmost
in, adv.	inner	inmost, innermost
out, adv.	outer, utter	outmost, outermost
		utmost, uttermost
neath, prep.	nether	nethermost
up	upper	upmost, uppermost
nigh	nigher	nighest, next
top, noun		topmost

(c) The double comparatives *worser* and *lesser* are now seldom used; as, "Of two evils choose the *lesser*."

(b) *Older* and *oldest* are used of both persons and things; *elder* and *eldest* of persons only; as, "My *eldest* sister."

The terms *elder* and *eldest* are, in nice usage, restricted to the members of a family, while *older* and *oldest* are not so limited. Thus; "John is *older* than his friend," but, "John is the *eldest* of the three children."

(e) *Former*, *latter*, *elder*, *upper*, *inner*, are now used principally to mark relations of space or time, seldom as comparatives.

(f) Adjectives that in themselves express the highest degree of a quality, or that have no shades of meaning, are not compared; as *supreme*, *extreme*, *eternal*, *infallible*, *perpendicular*, *dead*, *full*, *superior*.

Note.—A few adjectives like perfect, complete, free, are now being used to express degrees of comparison; as "This is more perfect than that; This is the most complete history that has ever been written." Some speakers prefer to adhere to the old form of expression, as "This is more nearly perfect than that." It has become strictly correct usage, however, to employ more and most in comparisons with these words.

(g) The comparative degree of an adjective is used when two persons or things are compared; the superlative, when *more than two* are compared; as, "He is the *elder* of the two brothers." "She is the *eldest* of the three sisters."

(h) When a comparative is used with *than*, the thing compared must always be excluded from the class of things with which it is compared; as, "London is larger *than* any other city in Europe;" not "London is larger *than* any city in Europe."

(i) When a superlative is used, the class that furnishes the objects of comparison, and that is introduced by *of*, should always include the thing compared; as, "Brutus was the *noblest* Roman *of them all*."

(j) The noun or pronoun modified by an adjective is sometimes understood; as, "When I buy books, I always buy the best (books)."

*Farther* (adj. or adv.) is now generally used to express distance; *further* (adj. or adv.), to express that which is additional.

### Drill in the Correct Uses of the Comparative and the Superlative Forms of Adjectives.

#### Drill.

#### Qualifying Adjectives.

She is a *pretty* child.

This child is the *prettier* of the two.

This child is the *prettiest* of the three.

He is a *good* boy.

This boy is the *better* of the two.

This boy is the *best* of the three.

He is a *large* boy.

This boy is *larger* than the other boy.

This boy is the *largest* of the three.

This apple is *sweet*.

This apple is *sweeter* than that.

This apple is the *sweetest* of all.

This cloth is the *better* of the two. (not best.)

This hat is the *worse* of the two. (Not worst.)

This is the *best* of the three.

This is the *worst* of the three.

I like this *better* than that.

I like this the *best* of all.

Of two evils, choose the *less*.

This is the *least* of my troubles.

This house is the *nearer* of the two.

This is the *nearest* of the three houses.

This house is the *nearest* of the three houses.  
This boy is *older* than his brother.

This boy is the *elder* of the two. (Brothers.)

This boy is the *older* of the two. (Friends.)

He is the *elder* of the two brothers.

He is the *older* of the two friends.

He is the *eldest* of the three brothers.

He is the *oldest* of the three friends.

He is *older* than his brother. (Not *elder*.)

(Note that when *than* is used, *older* is required, when referring to members of the same family.)

He is *older* than his sister.

He appears much *older* than his brother.

### Limiting Adjectives.

#### Drill.

How *much* money do you need?

I will give you *more* money next time.

You have *more* money than I.

You have the *most* of all.

This is of *little* consequence.

This is of *less* importance than that.

That is of the *least* importance of all.

### Comparatives Used With Than, So As.

In comparative forms, *any*, followed by *other* is required in order to exclude the thing compared from its class; as, "This is *finer than any other*." In the superlative form, *than* being omitted, *all* is required; as, "This is the *finest of all*." In negative constructions, *other* is also required; as, "There is *no other* place so desirable as this."

#### Drill.

There is *no other* place like New York.

There is *no other* place so beautiful as this.

*Nothing else* ages like laziness. (*Else* takes the place of *other*.)

*Nothing else* is so necessary as this.

This is *finer than any other* house in the city.

These are *larger than any other* grounds in town.

This grass is *greener than any other* in the block.

This is the *finest* house of *all*.

This is the *finest* house in town.

These grounds are *larger than any other* in the town.

These grounds are the *largest* in the town.

This boy is *taller than any other* boy in his class.

This boy is the *tallest* in the school.

This girl is *prettier than any other* in her class.

This girl is the *prettiest* in the school.

Note.—Such constructions as, "This is *finer than any I have ever seen*," are defensible on the ground that the clause, "I have ever seen" excludes the thing compared from its class.

### Nice Distinctions in Meaning.

#### Farther and Further.

##### Drill.

He lives *farther* away than you do. (Distance.)

I can walk *farther* than you without becoming tired. (Distance.)

I shall go *farther* and say that you are incompetent to judge. (Farther is used in a figurative sense.)

How much *farther* he will go, I cannot say. (Figurative sense.)

I have nothing *further* to say. (Additional.)

Have you nothing *further* to say? (Additional.)

What *further* proof have you? (Additional.)

I have no *further* proof. (Additional.)

#### Apt, Likely, Liable.

Specific Rule. Use *apt*, *likely*, and *liable* in their right sense.

*Apt* implies natural tendency or fitness.

*Likely* refers to a contingent event usually regarded as favorable.

*Liable* refers to a contingent regarded as unfavorable.

#### Apt.

##### Drill.

John is *apt* to catch cold on the slightest provocation. (Tendency to catch cold.)

John is *apt* to succeed in whatever he undertakes to do. (Tendency to succeed.)

John is *apt* to sleep late in the morning if we do not awaken him. (Tendency to sleep late.)

John is *apt* to be stubborn in matters of this kind. (Tendency to be stubborn.)

John is *apt* at times to carry his teasing propensities to excess. (Tendency to carry them to excess.)

I am *apt* to forget to pay my fare unless reminded by the conductor. (Tendency to forget to pay.)

I am *apt* to be absent-minded when I have some problem to think about. (Tendency to be absent-minded.)

I am *apt* to be carried beyond the station. (Tendency to be carried beyond.)

I am not *apt* to lose my temper on so slight a provocation. (Tendency not to lose my temper.)

Note.—In all the foregoing sentences, *apt* is required, for the reason that mere natural tendency is indicated. In the following sentences, contingent events, favorable, or not especially unfavorable, are referred to; hence, *likely* is required:

### Likely.

The weather is *likely* to be pleasant to-morrow. (Contingent event regarded as favorable.)

It is *likely* to rain at any moment. (Contingent event regarded as not especially unfavorable.)

He is *likely* to come at any moment. (Contingent event regarded as favorable, or not unfavorable.)

John is *likely* to succeed if he takes this new position. (Contingent event regarded as favorable.)

John is *likely* to recover if he has good care. (Contingent event regarded as favorable.)

It is *likely* that I shall go to Europe this summer. (Contingent event regarded as favorable.)

It is *likely* that I shall receive an offer from my firm within a week or two. (Contingent event regarded as favorable.)

It is *likely* that my employer will promote me next fall. (Contingent event regarded as favorable.)

It is *likely* that I shall win this game. (Contingent event regarded as favorable.)

Is he *likely* to bring you flowers when he comes this evening? (Contingent event regarded as favorable.)

Is he *likely* to call for you this evening? (Contingent event regarded as favorable.)

### Liable.

He is *liable* to die at any moment. (Contingent event regarded as unfavorable.)

He is *liable* to meet with an accident if he

takes that train. (Contingent event regarded as unfavorable.)

The baby is *liable* to fall downstairs if you do not put a gate at the head of the stairs. (Contingent event regarded as unfavorable.)

These stairs are so steep that one is *liable* to an accident. (Contingent event regarded as unfavorable.)

Is the child *liable* to be run over if he crosses the street now? (Contingent event regarded as unfavorable.)

The ship is *liable* to go down at any moment. (Contingent event regarded as unfavorable.)

The child will be *liable* to hurt himself if you permit him to play so roughly. (Contingent event regarded as unfavorable.)

### Well and Good.

Specific Rule.—Do not use the adjective *good* for the adverb *well*.

Note.—In this connection, note that *good* is always an adjective, while *well* may be used either as an adjective or as an adverb. Thus: in the sentence "He writes *well*," *well* is construed as an adverb, for the reason that the action of the verb *writes* is referred to; in the sentence "You look *well*," *well* is construed as an adjective, for the reason that the verb *look* does not express action, it being used merely in the sense of *appear*. Note that no action is being performed when one simply *appears well* or *happy* or *sad*, etc.

### Drill.

He writes *well*. (Not *good*.)

The dress suits *well*. (Not *good*.)

The dress fits *well*. (Not *good*.)

You play the violin *well*. (Not *good*.)

You sing *well*. (Not *good*.)

You talk *well*. (Not *good*.)

Shake the bottle *well*. (Not *good*.)

Did you sweep *well*? (Not *good*.)

The bandage stays on *well*. (Not *good*.)

This cloth wears *well*. (Not *good*.)

Note.—In all the foregoing sentences, the adverb *well*, and not the adjective *good*, is required, for the reason that the action of the verb is referred to. When the verb does not express action, the adjective *good* is required as in the following:

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# Correct English

## How to Use It

Edited by JOSEPHINE TURCK BAKER

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### "The World Does Not Require So Much to Be Informed As to Be Reminded"

#### Names of Cities Appearing on the "War Map"

**Antwerp; French, Anvers.**

*Antwerp*—ant'werp. *Anvers*—an-vare'; *a* in *an* like *a* in father; *n*, nasalized; *a* in *vare* like *a* in *fare*.†

**Aubervilliers.**

*Aubervilliers*—o-bare-vee-lya; *o* as in *old*; *a* in *bare* like *a* in *fare*; *a* in *lya* like *a* in *ate*.†

**Boulogne.**

*Boulogne*—boo-lone'; *oo* as in *foot*; French boo-lon'; *o* in *lon* like *o* in *nor*.

**Brussels; French, Bruxelles.**

*Brussels*—brus'elz; French *Bruxelles*—brusel'; French *u* (pronounced by placing the lips in the position of *oo* in *food* and saying *ee*.†).

**Bruges.**

*Bruges*—broo'jez; French, *bruzh* (French *u* as above).

**Bruyeres.**

*Bruyeres*—broo-yare; *oo* as in *food*; *a* as in *fare*.†

**Chatillon.**

*Chatillon*—sha-tee-lyon'; *a* as in *father*; *o* in *lyon* like *o* in *nor*; *n*, nasalized.

**Dinant.**

*Dinant*—dee-nant'; *a* as in *father* or *dee-nan'*; *a* as in *father*, *n*, nasalized.†

**Hasselt.**

*Hasselt*—has'selt; *a* as in *father*.

**Ivry.**

*Ivry*—ee-vree.†

**Malines.**

*Malines*—ma-leen'; *a* as in *father*.†

**Marne (river).**

*Marne*—marn; *a* as in *father*.

**Meuse (river).**

*Meuse*—muze; French *mez*, *e* as in *eri*

**Namur.**

*Namur*—nay'mur.

**Oise (river).**

*Oise*—waz; *a* as in *father*.

**St. Denis.**

*St. Denis*—san de-nee'; *a* in *san* like *a* in *father*; *n*, nasalized.

**Seine (river).**

*Seine*—sane.

**Sevres.**

*Sevres*—savr; *a* as in *ate*.

**Vincennes.**

*Vincennes*—vin-senz'; French *van-sen'*; *a* as in *at*; *n* in *van*, nasalized.

\**N*, nasalized means that the vowel preceding *n* is nasalized. *N* itself is not pronounced.

†Secondary accent on the other syllable or syllables.

# Your Everyday Vocabulary—How to Enlarge It

## THE GOLDEN RULE IN SPOKEN OR WRITTEN LANGUAGE.—USE THE WORD— ANGLO-SAXON OR LATIN DERIVATIVE—THAT WILL BEST EXPRESS YOUR MEANING

There is no reason why the speaker should not have the same comprehensive vocabulary as the writer. Choose words as you would your clothes, selecting some for their beauty, others for their richness, others for their general utility, always keeping in mind that, like one's garments, the words should be appropriate to the occasion. (From *How Can I Increase My Vocabulary?*)

### COMPLETE ALPHABETICAL LIST

Note—The initial article in this series began in January 1911\*

#### Fainéant.

*Fainéant* (fa-na-on; accent on *on*, *n* nasalized) means literally do-nothing; a puppet in the hands of another.

She called herself harsh names: egoist, craven, *fainéant*.—*Hichens*.

#### Fallacious.

*Fallacious* (fa-la-shus; accent on *la*) means deceptively erroneous or misleading.

"The doctrine is wholly *fallacious* and misleading."

#### Fallacy.

*Fallacy* (accent on *fal*) means deception, specifically a false syllogism or reasoning.

It was one of the *fallacies* of his literary clique to refer all natural emotions to literary names, but it might not untruly be said that he had passed out of the mood of Maeterlinck into the mood of Whitman, and out of the mood of Whitman into the mood of Stevenson.—*Chesterson*.

#### Fallible.

*Fallible* (accent on *fal*) means liable to err, apt to be deceived or mistaken: said of persons.

"In the rich joke called 'The Eloquent Dempsey,' by William Boyle, the *fallible* side of Irish character is examined with penetration and disclosed with mirth by the Irish themselves."

#### Fallow.

*Fallow* (accent on *fal*) means plowed and left unseeded, uncultivated.

. . . talents which are allowed to lie *fallow* are soon lost.—*Strindberg*.

Your Everyday Vocabulary A to D, Now in Book Form.

#### Falsetto.

*Falsetto* (fal-set-o; accent on *set*; *a* as *a* in *fall*) means the highest or smallest register or quality in the voice; unnaturally high pitched.

. . . the woman made a face, like a naughty child, whereupon the others laughed in a *falsetto* chorus.—*Edna Furber*.

#### Falsification.

*Falsification* (fal-si-fi-ka-shon; accent on *ka*) means false representation; deceptively altering.

"The reference to the scheme by which the St. Paul sought to show by *falsification* the need of increased freight-rates is regarded as significant."

#### Falsificator.

*Falsificator* (accent on *fal*; *a* as in *all*) means a falsifier.

"These accounts must be regarded as the inventions of a deliberate *falsificator*."

#### Falsifier.

*Falsifier* (accent on *fal*) means one who invents falsehoods.

"That well-equipped iconoclast, Guglielmo Ferrero, has lately branded Julius Cæsar as a *falsifier*."

#### Falsify.

*Falsify* (accent on *fal*) means to make false or deceptive, to tell falsehoods; to disprove, as, events *falsified* his words; to violate, as, to *falsify* one's word; make useless, as, to *falsify* a person's aim.

\* \* \* "but surely it would be wiser to apply themselves to this task than to ask historians to do what they cannot do—to conceal, or to *falsify* facts."—*George Moore*.

**Falsity.**

*Falsity* (accent on *fal*; *a* as in *all*) means falsehood, a falsehood.

She had not yielded to fear or pity, nor uttered *falsities* \* \* \*—*Galsworthy*.

**Falstaffian.**

*Falstaffian* (accent on *fal*; *a* as in *all*) means resembling Falstaff (a Shakespear character), hence, corpulent, coarsely jovial, brazen; as a *Falstaffian* figure.

**Familiarity.**

*Familiarity* (fa-mil-i-ar-i-ti; accent on *ar*) means the state of being familiar in any sense of that word; an unusual liberty in act of speech.

But the young savant had received his quips and *familiarities* with insulting indifference.

—*Strindberg*.

**Familiarize.**

*Familiarize* (accent on *mil*) means to make familiar, render conversant by customary use. Also spelled *familiarise*.

But in hours of calm he can slowly and regularly force his brain, by the practice of concentration, to *familiarize* itself with just this aspect.

—*Arnold Bennett*.

**Familism.**

*Familism* (accent on *fam*) means the tendency to live in families.

"In Socialism *familism* looses its excluding character."

**Fanatic.**

*Fanatic*, a. (accent on *nat*), same as fanatical, means wild and extravagant in opinions, extreme; n. one given to wild and extravagant notions.

These *fanatics* are capable of anything, I fear, and you very rightly resent their stealing your car.—*Chesterton*.

"So-called *fanatics* began a march toward the capital."

**Fanaticism.**

*Fanaticism* (fa-nat-i-sizm; accent on *nat*) means inordinate zeal or bigotry.

As if this were not enough to swell the whirlpool of *fanaticism*, the old popular controversy \* \* \* broke out again on the ill-fated beach.

—*Chesterton*.

**Fanciful.**

*Fanciful* (accent on *fan*) means whimsical; applied to persons, opposed to real.

I will not deny that some of the arguments he has employed have seemed to me crude and even *fanciful*.—*Chesterton*.

**Fancy.**

*Fancy*, n. and a. means the productive imagination, a fanciful image or conception, an impression; inclination; fine or elegant; v. imagine, be pleased with.

His *fancies* intoxicated him until he was almost hypnotized, \* \* \*—*Strindberg*.

**Fane.**

*Fane* means an ancient temple; hence, any place consecrated to religion.

**Fanfare.**

*Fanfare* (accent on *fan*) means a blare of trumpets; hence, an ostentatious parade or boast.

**Fantast.**

*Fantast* (accent on *fan*) means one whose mind is full of fantastic notions.

**Fantastic.**

*Fantastic* (accent on *tas*) means imaginary, grotesquely fanciful, capricious.

In the last level shafts of the fallen sun the *fantastic* shadow of the long-eared quadruped \* \* \* fell across the last sunlit scrap of sand.

—*Chesterton*.

In his *fantastic* little kingdom, of course, he had been his own General, his own Admiral, his own Foreign Secretary, and his own Ambassador.—*Chesterton*.

**Fantasy, Phantasy.**

*Fantasy*, *phantasy* (accent on *fan*) means erratic fancy in thought or action; vagary; a mingling of incongruous or unfounded notions; a fantastic image.

"Die, Love, delicious *fantasy*!"

Fade, Youth! O brilliant, aching breath—"

"A German artist is the foremost figure in the new craze for *fantasies* in outline which is sweeping over Europe."

**Farce**

*Farce* means low comedy; ridiculous sham, foolish show.

The finding and fighting of positive evil is the beginning of all fun—and even of all *farce*.

—*Chesterton*.

# Queries and Answers

Selected from the Editor's Daily Mail

## Someone Else's or Someone's Else.

Which is correct:

1. This is someone's else hat; or, This is someone else's hat?

2. Is "You *used* to enjoy dancing" correct?

A SUBSCRIBER.

Answer.—1. "Someone else's hat." See THE CORRECT WORD. 2. Yes.

## Ashes, Molasses, Scissors.

*Ashes* and *scissors* are used with a plural verb; *molasses* is used with a singular verb. See THE CORRECT WORD.

## Lie and Lay.

Should we say: "He *lies* down every day," "I *lie* down in the afternoon," "Will you not *lie* down?" "I like to *lie* down after luncheon." Do we use *lay* only when expressing action upon another object?

Answer.—Yes.

## Acoustics.

*Acoustic* is pronounced a-koo' or a-kow' stik. It is used as follows:

"The *acoustic* properties of the room *are* good." "*Acoustics* is a branch of physics." "The *acoustics* of the theater *are* perfect."

## Sometime.

*Sometime* means at *some time* not precisely stated; as, "*Sometime* I shall go abroad." or "*Some time* I shall go abroad" (or I shall go abroad *sometime*, or *some time*). *Sometimes* means at *times*; as, "He *sometimes* makes mistakes." In this sense *sometime* is often interchangeably used with *sometimes*; as, "We *sometime* (or *sometimes*) feel that life is burdensome."

*Some time* is often used in the sense of considerable time; as, "I have spent *some time* on this lesson."

## Sure and Surely.

The adverb *surely*, not the adjective *sure*, is required in response to the question, "Are you really going?" "*Surely*" meaning, "I am *surely* going."

## Ladies.

EDITOR CORRECT ENGLISH:

1. Will you kindly inform me through your magazine, CORRECT ENGLISH, the proper salutation in addressing a letter to Miss Jane and Mary Brown, or Misses Jane and Mary Brown, would you say, "*Dear Mesdames*"?

2. And, also, in writing to a minister, would you address him as, (a) The Rt. Rev. T. A. Jones, Esq. B. A., or (b) The Rt. Rev. T. A. Jones.

AN INTERESTED READER.

1. Use the salutation, *Ladies*. See *Correct Business Letter-Writing and Business English*.

2. Use (b). See *Ibid*.

## Before and Until.

*Before* and *until* have slightly variant meanings.

"I shall not go *before* he comes," means *prior to*; "I shall not go *until* he comes," means *up to the time of*.

## Than and But.

One properly says, "It was no one else *than* he," or, "It was no one else *but* him."

## Suppose and Expect.

The CORRECT WORD rules as follows:

*Expect* properly refers to the future; *suppose*, to the present, past, or future. Again, *expect* expresses *expectation*; it should not be used for *suppose*, which expresses a supposition; thus: we should say, "I *suppose* you will go;" on the other hand we say, "I *expect* him this evening." The following are correct uses of these words:

I *suppose* that you had a pleasant time yesterday. (Not *expect*.)

I *suppose* that you will have a pleasant time this evening. (Not *expect*.)

I *suppose* that he is offended. (Not *expect*.)

I *suppose* that he will be late this evening. (Not *expect*.)

I *suppose* that you were late at school this morning. (Not *expect*.)

I *expect* to go to New York next week.

I am *expecting* a telegram every minute.

# Errors of English

W. D. Howells in *Harpers Monthly*; David Warfield in *The Green Book*.

The reader who likes to date a small event by a great one may care to know that my father came with his large family of boys and girls to the capital of Ohio in the fall of 1851, about the time that Louis Kossuth *arrived* in the capital of the United States. *W. D. Howells* in "In an Old-time State Capital," *Harper's Monthly*, September, 1914.

Note.—"Arrived *at*" is the correct form.

My employment somehow ceased with both, and though we children were now no longer homesick for the country, and *would have* liked to remain in the city, we were all eager for the Western Reserve village which his fancy painted so pleasingly to ours. *Ibid*.

Note.—"Should have liked," not *would have* liked, is the correct form, *should* in the first person and *would* in the second and the third being required to express condition beyond the control of the will.

\* \* \* but if I was not impressed with the dignity of the Senate, the dignity of the Senate Chamber *was* a lasting effect with me, as in fact that of the whole capital *was*. *Ibid*.

Note.—*Had*, not *was*, is the required word.

But the grandeur of the interior, which I enjoyed with the whole legislative body, was not more wonderful than its climate, which was tempered against the winter to a summer warmth by the *air* rushing from the furnaces in the basement through gratings in the walls and floors. *Ibid*.

Note.—*Air* should be in the possessive case, for the reason that it precedes the gerund (verbal noun) *rushing*. Rule.—A noun or pronoun preceding the gerund, or verbal noun, must be in the possessive case.

But it may as well be owned here as anywhere that whatever might have been its value to be as a school of morals, the theatre was not good society in Columbus then \* \* \* *Ibid*.

Note.—"Anywhere *else*" is the correct form, *else* being required to exclude the place compared with others of its class.

But if you set me up in a school of acting to teach a class of actor-students how to play old

men, or even how to get conceptions of the different characters of old men, I could not do it. I am sure I *would* be unable to tell them the first thing as to how they should set about either the one or the other. All I *would* be able to say would be, "Take your part; get your conception, and go and produce it." \* \* \* I *wouldn't* know enough to explain even how to make up. Come to think it over, I think I *would* be able to say that for ages it has been a venerated tradition that an old man must lean heavily on a stick, shaking his hand from east to west through an arc of about five degrees, have a long beard if an American, have an asthmatical cough, and, if English, a twinge of gout in a foot or knee. I'm afraid I *would* have to leave it to the pupils themselves whether they followed the tradition. I would say that they would have to depend on the circumstances; for I believe that is what I do. Anyhow, I *would* not accept such a post, though I think schools of acting are very good. They teach a whole lot of useful things, and excellent engagements are often obtained through them. They are very good, very good indeed in their way—but they don't make actors.—*David Warfield* in "How I Play Old Men," *The Green Book*, July, 1914.

Note.—*Should*, not *would* is required in the foregoing, *should* in the first person and *would* in the second and the third being required to express simple subjunctive future and condition beyond the control of the will.

My belief is that if a man lays himself out not merely to learn his lines but to get fixed in his head the exact intonation he will give to every word and every expression of face he will use, he cannot possibly avoid being mechanical when upon the stage; and the more he studies his lines and grimaces before a mirror, say, the more mechanical he will become. At any rate, I *would*. I have known men go to such lengths with their study that it so got on their nerves they could not speak their lines if a single item in the scene happened not to be in its accustomed place. *Ibid*.

Note.—*Should* is required. See preceding note.

## How Can I Increase My Vocabulary?

Excerpts from "In an Old-time State Capital," by *W. D. Howells*, Harper's monthly, September, 1914.

Golden Guide Number I. Never pass an unfamiliar word without ascertaining both its meaning and its pronunciation.

Golden Guide Number IV. Become conversant with the world's best authors, and cull from their writings the words by which their best thoughts are expressed.

Note the words in italics in the following excerpts, and look up the meanings and the pronunciations of any words with which you are unfamiliar.

The reader who likes to date a small event by a great one may care to know that my father came with his large family of boys and girls to the capital of Ohio in the fall of 1851, about the time that Louis *Kossuth* arrived in the capital of the United States. My father had failed during the year past to *retrieve* in the country a business failure in town, and *Kossuth* had come in his exile from Hungary, then trampled under foot by the armies of Austria and Russia. He had been greeted with a frenzy of enthusiasm in New York as the prophet and envoy of a free republic in temporary difficulties, but destined to a glorious future, and at Washington he had been received by both Houses of Congress with national honors which might well have seemed to him national promises of help against the despotisms united in crushing the *Magyar* revolt.

*Kossuth* easily deceived himself in us, and went hopefully about the country trying to float an issue of Hungarian bonds on our sympathetic tears, and in his wonderful English making appeals full of tact and eloquence, which went to the hearts if not the pockets of his hearers. My father had found employment as a reporter in the legislature at Columbus, where a boy of thirteen who then intensely interested me heard the glorious exile speak from the steps of the unfinished State House. I hung on the words of the picturesque, black-bearded, black-haired, black-eyed man, in the braided coat of the *Magyars* (they have perhaps always worn too much braid)

and the hat with an ostrich plume up the side which set the fashion among us, and helped displace the universal high silk-hat of earlier times. I embraced with all my heart the Hungarian cause, and I believed with all my soul that in a certain event we might find the despotisms of the Old World banded against us, and "would yet see Cossacks" as I thrilled to hear *Kossuth* say.

I adopted with his cause the *Kossuth* hat, as we called it, and wore it with the plume in it till the opinions of boys without plumes in their hats caused me to take the feather out. My father was of their mind about the feather, but otherwise we thought a great deal alike, and he was zealous to have me see the wonders of the capital. I visited the Penitentiary and the Lunatic, Deaf and Dumb, and Blind Asylums with him, but I think rather from his interest than mine. I was willing to realize the consequence of Columbus as the capital of a sovereign American State, and though I was at that time more concerned with the importance of Rome and Athens, I did what I could to meet his expectations. I believe we made as thorough examination of the new State House as the workmen who had not yet finished it permitted, and he told me that it would cost, when done, a million dollars, a sum of such immensity that my young imagination shrank from grappling with it. But I am afraid that before the State House was done it may have cost more; certainly it must have cost much more with the *incongruous* enlargements which in later years spoiled its classic symmetry. \* \* \*

The paper which we were going to make ours by our common work, for my father had no money to buy it, was published in Ashtabula, now a very strenuous little city, full of industrial noise and grime, with a harbor *emulous* of the gigantic activities of the Cleveland lake-front, but then one of the quietest and prettiest villages of the New England type. \* \* \*

Mr. Cooke must have been often of a divided mind about his assistants, or about their expression of the opinions which he perhaps held in common with them. He was a thorough Republican; he undoubtedly believed that the time had

come for calling black black but his nature would have been to call it whity-brown, at least for that day or for the next. I had been made news-editor, and in the frequent intervals of my chief's *abeyance* I made myself the lieutenant of the fine ironical spirit who wrote our leaders but who did not mind my dipping my pen in his ink when I could turn from the paste and scissors which were more strictly my means of expression. My work was to look through the exchange newspapers which flocked to us in every mail, and to choose from them any facts that could be presented to our readers as significant. I tried to give it all a cast of originality by rewriting many of the facts, or, by offering the selected passages with applause or derisive comment.

We aspired, at least tacitly, to a metropolitan effect in our journalism; there were no topics of human interest which we counted *alien* to us anywhere in the range of politics, morals, literature, or religion; and I was suffered my say. The writer who was more habitually and profitably suffered his say was a man, I still think, of very uncommon qualities and abilities. Journalism was then of a different ideal from journalism now, and he was a journalist who could rightly be called a publicist, serious if things came to that, of a faithful conscience always, and of a mocking skill in the chances pretty constantly furnished us by our contemporaries, especially our Southern contemporaries, whom it was difficult to take as gravely as they took themselves. When they made some violent proclamation against the North, or wreaked themselves in some frenzy of pro-slavery ethics, we found our pleasure in shredding the text into small passages and tagging each of these with some note of open derision or ironical *deprecation*, and then joyfully waiting the reverberant response sure to follow. We may have supposed that this would help laugh away the madness of the South which few in the North believed more than a temporary insanity, but the uneasy honesty which always lurks somewhere in my heart to make me own my errors must acquit my senior-editor, of the worst excesses in this sort, so mainly literary with me. He was not only a man of high journalistic quality, of clear insight, shrewd judgment, and sincere convictions, but I do not believe that in the Republican press of the time he

was surpassed as a clear thinker and brilliant writer. All the days of journalism are yesterdays, and the name of Samuel Reed will mean nothing to these oblivious morrows, even in Ohio, but all the more I wish to offer my tribute to his memory. We were of course daily together in our work, and often in our walks on the Sundays which were as other days to his steadfast *agnosticism*. The word was not yet, but the thing has always been, and especially it always was in the older West, where bold surmise of the whence and whither of life often defied the authority of Faith, then much more imperative than now. Reed's favorite author, whom he read as critically as if he were not his favorite, was Shakespeare; but his constant if not his favorite reading was the Bible, especially the Old Testament. I could not say why he read it so much, but he may have felt in it the mystical power which commands the imagination of men and holds them in respectful contemplation of a self-sufficing theory of the universe such as nothing in science or philosophy affords. \* \* \*

I had much better been at the theater than writing some of the things I then wrote. But it may as well be owned here as anywhere that whatever might have been its value to me as a school of morals, the theater was not good society in Columbus then; and I was now in a way of being good society, and had been so for some time. *The rehabilitation* of our newspaper was coincident with the rise of the Republican party to the power which it held almost unbroken for fifty years. It had of course lost the Presidential election in 1856, but its defeat left it in better case than an untimely victory might have done. Ohio had at any rate a Republican Governor in a man afterward of a prime national importance, and already known as a statesman-like politician well fitted by capacity and experience for that highest office which never ceased to be his aim while he lived. Salmon P. Chase had been a lawyer of the first standing in Cincinnati, where, although a Democrat, he had early distinguished himself by this services in behalf of the unfriended negro. The revolt of the whole self-respecting North against the repeal of the Missouri Compromise swept him finally out of the Democracy into that provisional organization which loosely knew itself as the Anti-Ne-

braska party; but before he was chosen Governor by it he had already served a term in the United States Senate, where with one other Free-Soiler he held the balance of power in an otherwise evenly divided body. He was of a large, handsome, very Senatorial presence, and now in the full possession of his very uncommon powers; a man of wealth and breeding, educated perhaps beyond any of the other Presidential aspirants except Seward, versed in the world, and accustomed to ease and state, he gave more dignity to his office, privately and publicly, than it had yet known among us. He lived in a pretty house of the Gothic make then much affected by our too eclectic architecture, with his brilliant young daughter at the head of it; for the Governor was a widower, with a still younger daughter, half-sister of the other.

He was naturally very much interested in the new control of the Republican organ, and it would not be strange if he had taken some active part in its rehabilitation, but I do not know that he had. At any rate, he promptly made the editorial force welcome to his house, where Reed and I were asked to Thanksgiving dinner Mr. Cooke having not yet brought his family to Columbus. Thanksgiving was not then observed at all on the present national terms; it was still the peculiar festival of New England, and in our capital its recognition was confined to families of New England origin; our Kentuckians and Virginians and Marylanders kept Christmas, though the custom of New-Year's calls was domesticated among us with people of all derivations, and in due time suffered the lapse which it fell into in its native New York. \* \* \* \*

#### War and Peace.

Were half the power that fills the world with  
terror,  
Were half the wealth bestowed on camps and  
courts,  
Given to redeem the human mind from error,  
There were no need of arsenals or forts.

The warrior's name would be a name abhorred!  
And every nation that should lift again  
Its hand against its brother, on its forehead.  
Would bear forevermore the curse of Cain!

Down the dark future, through long generations,  
The echoing sounds grow fainter, and then  
cease;  
And like a bell, with solemn, sweet vibrations,  
I hear once more the voice of Christ say  
"Peace!"

Peace! and no longer from its brazen portals  
The blast of war's great organ shakes the  
skies,  
But beautiful as songs of the immortals,  
The holy melodies of love arise!

—Longfellow.

#### Two Poems by Joaquin Miller.

WORTH.

Ah, there be souls none understand,  
Like clouds, they cannot touch the land  
Drive as they may o'er field or town;  
Then we look wise at this, and frown,  
And we cry "Fool!" and cry "Take hold  
Of earth, and fashion gods of gold."

Call these not fools; the test of worth  
Is not the hold you have of earth;  
Lo, there be gentlest souls, sea-blown,  
That know not any harbor known;  
And it may be the reason is  
They touch on fairer shores than this.

#### TO-MORROW

Oh, thou to-morrow! mystery!  
Oh, day that ever runs before!  
What has thy hidden hand in store  
For mine, to-morrow, and for me?  
Oh, thou to-morrow! What has thou  
In store to make me bear the now?

Oh, day in which we shall forget  
The tangled troubles of to-day!  
Oh, day that laughs at duns and debts!  
Oh, day of promises to pay!  
Oh, shelter from all present storm!  
Oh, day in which we shall reform.

# Business English for the Busy Man

## For You and Me.

Chicago, Oct. 7, 1914.

EDITOR CORRECT ENGLISH:

Will you kindly advise in the November issue of "CORRECT ENGLISH—How To Use It," if possible, which of the following are correct:

1. Some time it will be necessary for you and *me* (or *I*) to sit down and divide up these cities, etc.
2. We find that a great percentage of these signs is (or are) going bad.
3. A number of these signs is (or are) being shipped.
4. Our commodity is different from (or than) any other on the market.

A SUBSCRIBER.

Answer.—1. *Me* is the correct word, *for* being a preposition and properly followed by the objective case. See THE CORRECT WORD, *for you and me*, p. 70.

2. *Are* is the correct word. Percentage like *part*, takes its number from the context. See *Ibid*, *Half, Part, Remainder*, p. 37.

3. "*Different from*," is the correct form; "*different than*" is always incorrect. See *Ibid*, *Different from*.

## Them All and All of Them.

EDITOR CORRECT ENGLISH:

Please inform me as to the use of *them all* and *all of them*.

Answer.—I thank you for your expression of appreciation. The best literary usage rejects *of*, preferring *all these*. In the expression *all of them*, "*of*" cannot be omitted unless the construction is rearranged; as, *I have them all*, instead of *I have all of them*. "*Of*" in this sense means "*from*," "*out of*," and, as such expressions as *all of them*, *both of them*, do not make sense, they have been censured by many critics. On the other hand, they are recorded as idiomatic, and for this reason they will have the sanction of those who have a preference for idiomatic forms.—THE CORRECT WORD.

## Who or Whom.

RAHWAY, N. J.

"We are mailing these out to some of our foreign clients, *whom* we know will be pleased to have them."

Answer.—In your sentence, *who* and not *whom*, is required, for the reason that *who* is required as the subject of "will be pleased."

For the complete exposition of the correct uses of *who* and *whom*, with accompanying drills, see THE CORRECT WORD, pp. 197, 198.

## Try and, and Try to.

Sherman, Texas.

EDITOR CORRECT ENGLISH:

Kindly tell us through your columns which of the following is correct:

"Try *and* name us price"

"Try *to* name us price"

Also give us the proper pronunciation of "acclimated" whether accented on first or second syllable.

BUSINESS MAN.

Answer.—"Try *to*" is the correct form. See THE CORRECT WORD, *Try and*.

2. The accent falls on *cli*; *i* as in *isle*. See TEN THOUSAND WORDS: How To Pronounce Them.

## Between You and Me.

Minneapolis, Minn.

EDITOR CORRECT ENGLISH:

Kindly advise me if it is proper to say: "That is a matter between *you* and *her*," or should it be "That is a matter between *you* and *she*?"

Please give the answer in the next issue of CORRECT ENGLISH.

A SUBSCRIBER.

Answer.—"Between *you* and *her*," is the correct form, *between* being a preposition and requiring to be followed by the objective case. You would be interested in the drills in the use of the objective forms after the preposition, in the CORRECT ENGLISH DRILL BOOK. For ruling, see THE CORRECT WORD, *Between You and Me*, p. 28.

**Whose.**

Sacramento, Calif.

EDITOR CORRECT ENGLISH:

Kindly state in your next issue of CORRECT ENGLISH whether the possessive relative *whose* is applicable when its antecedent is in the neuter gender. I greatly appreciate your efforts through the magazine in my study of English.

A FOREIGNER.

Answer.—*Whose* is properly used to relate to an antecedent of the neuter gender. The following excerpt from CORRECT ENGLISH; A COMPLETE GRAMMAR will give you the ruling on this point:

(e) The possessive form *whose* of the relative pronoun (*who* or *which*) may be used as an adjective; as, "The man *whose* horse was stolen is at the door."

(f) The use of *whose* when referring to inanimate things, is censured by some critics, but it is now regarded as in accordance with good usage, especially in such constructions as "Poetry *whose* chief purpose is to exalt," etc. It is common, however, especially in prose, to use the phrase "of which" when referring to things without life.

**Arrive Safe.**

DEAR MADAM: Chicago, Sept. 4, 1914.

Will you please give me your final ruling in the following cases:

Which of the two sentences is correct?

"I hope you arrived *safe*."

"I hope you arrived *safely*."

Also please advise me in regard to this sentence:

"Conductors will decline to accept trip passes for transportation *until* they are properly signed."

"Conductors will decline to accept trip passes for transportation *before* they are properly signed."

There has been quite a good deal of argument in regard to these, and I should be glad to know what you, as an authority, have to say about them.

A BUSINESS MAN.

Answer.—1. Both "arrived *safe*" and "arrived *safely*" are used. If *safe* is used, it is construed as referring to the pronoun (you); if *safely*, to the verb *arrived*. See THE CORRECT WORD. *Arrive Safe*.

2. Either form may be used, but with slightly different meaning. *Until* meaning up to the time of; *before* meaning previously to the time of.

**Company Is or Are.**

Chicago, Ill.

EDITOR CORRECT ENGLISH:

In the October issue of CORRECT ENGLISH, I note at the bottom of page 191 your ruling as to "None have or has." If your ruling is correct, then I take it that the following would be correct:

"A company of soldiers *are* going down the street."

"Company" in this case is construed as plural. If your ruling applies in the case of "none," it would seem to me that it would apply to all collective nouns used as above.

Would you mind writing your reply on the face of this letter and return in the enclosed stamped addressed envelope?

The above discussion has come up very often in this office and we would like to get it settled once and for all.

E. J. GORDON.

Answer.—*None* does not fall under the same rule that *company* does. *None* is an indefinite pronoun meaning *not any*; *company* is a collective noun, and is construed as singular or plural according to whether it is thought of as apart from the individuals that compose it or as referring to the individuals; as, "A company of soldiers *is* going down the street;" "A company of soldiers *have* been quarrelling among *themselves*."

In connection with "A company of soldiers *is* marching down the street," note that the *company* is thought of merely as a collective body; whereas, in the sentence, "The company *are* quarrelling among themselves," the emphasis of the thought is laid upon the individuals that compose it. So far as the verb is concerned in the latter sentence, "The company *is*," would be permissible; but if the singular verb were to be used it would then become necessary to shift to a plural reference on the pronoun *themselves*, as the plural pronoun is imperative. The use of the plural verb where a plural pronoun is required, is nearly always preferable, as it avoids a shift of number.

## “A Study in Style.”

Excerpts from “The Siege of the Bastille,” from Carlyle’s “French Revolution.”

Style is the manner in which the thought is expressed; and as no two persons think and express their thoughts exactly alike, it follows that a writer’s style is individual, just as is his personality.—*The Literary Workshop*.

\* \* \* To describe this Siege of the Bastille (thought to be one of the most important in History) perhaps transcends the talent of mortals. Could one but, after infinite reading, get to understand so much as the plan of the building! But there is open Esplanade at the end of the Rue Saint-Antoine; there are such Forecourts (*Cour Avancé*), *Cour de l’Orme*, arched gateway (where Louis Tournay now fights); then new drawbridges, dormant-bridges, rampart-bastions, and the grim Eight Towers: a labyrinthic Mass, high-frowning there, of all ages from twenty years to four hundred and twenty;—beleaguered, in this its last hour, as we said, by mere Chaos come again! Ordnance of all calibres; throats of all capacities; men of all plans, every man his own engineer; seldom since the war of Pygmies and Cranes was there seen so anomalous a thing. Half-pay Elie is home for a suit of regimentals; no one would heed him in colored clothes; half-pay Hulin is haranguing Gardes Françaises in the Place de Grève. Frantic patriots pick up the grape-shots; bear them, still hot (or seemingly so), to the Hôtel-de-Ville:—Paris you perceive, is to be burnt! Flesselles is “pale to the very lips,” for the roar of the multitude grows deep. Paris wholly has got to the acme of its frenzy; whirled, all ways, by panic madness. At every street-barricade, there whirls simmering a minor whirlpool,—strengthening the barricade, since God knows what is coming; and all minor whirlpools play distractedly into that grand Fire-Maelstrom which is lashing round the Bastille.

And so it lashes and it roars. Cholat the wine-merchant has become an impromptu cannoneer. See Georget of the marine service, fresh from Brest, ply the King of Siam’s cannon. Singular (if we were not used to the like). Georget lay,

last night, taking his ease at his inn; the King of Siam’s cannon also lay, knowing nothing of *him*, for a hundred years; yet now, at the right instant, they have got together, and discourse eloquent music. For hearing what was toward, Georget sprang from the Brest Diligence, and ran. Gardes Françaises, also, will be here, with real artillery: were not the walls so thick!—Upward from the Esplanade, horizontally from all neighboring roofs and windows, flashes one irregular deluge of musketry, without effect. The Invalides lie flat, firing comparatively at their ease from behind stone; hardly through port-holes show the tip of a nose. We fall, shot; and make no impression!

Let conflagration rage; of whatsoever is combustible! Guard-rooms are burnt, Invalides mess-rooms. A distracted “Perule-maker with two fiery torches” is for burning “the saltpetres of the Arsenal,” had not a woman run screaming; had not a Patriot, with some tincture of Natural Philosophy, instantly struck the wind out of him (butt of musket on pit of stomach), overturned barrels, and stayed the devouring element. A young beautiful lady, seized, escaping, in these Outer Courts, and thought falsely to be De Launay’s daughter shall be burnt in De Launay’s sight; she lies, swooned, on a *paillasse*; but again a Patriot—it is brave Aubin Bonnemère, the old soldier—dashes in, and rescues her. Straw is burnt; three cartloads of it, hauled hither, go up in white smoke, almost to the choking of Patriotism itself; so that Elie had, with singed brows, to drag back one cart, and Réole the “gigantic haberdasher” another. Smoke as of Tophet; confusion as of Babel; noise as of the Crack of Doom!

Blood flows; the ailment of new madness. The wounded are carried into houses of the Rue Cerisaie; the dying leave their last mandate not to yield till the accursed Stronghold fall. And yet, alas! how fall? The walls are so thick! Deputations, three in number, arrive from the Hôtel-de-Ville; Abbé Fauchet (who was of one)

can say with what almost superhuman courage of benevolence. These wave their Town-flag in the arched Gateway, and stand rolling their drum, but to no purpose. In such Crack of Doom, De Launay cannot hear them, dare not believe them; they return, with justified rage, the whew of lead still singing in their ears. What to do? The Firemen are here, squirting with their fire-pumps on the Invalides cannon, to wet the touch-holes; they unfortunately cannot squirt so high; but produce only clouds of spray. Individuals of classical knowledge propose *catapults*. Santerre, the sonorous Brewer of the Suburb Saint-Antoine, advises rather that the place be fired by a "mixture of phosphorus and oil of turpentine spouted up through forcing-pumps." O Spinola-Santerre, hast thou the mixture *ready*? Every man his own engineer! And still the fire-deluge abates not; even women are firing, and Turks; at least one woman (with her sweetheart), and one Turk. Gardes Françaises have come; real cannon, real cannoneers. Usher Maillard is busy; half-pay Elie, half-pay Hulin, rage in the midst of thousands.

How the great Bastille clock ticks (inaudible) in its Inner Court, there, at its ease, hour after hour; as if nothing special, for it or the world, were passing! It tolled One when the firing began and is now pointing toward Five, and still the firing slakes not.—Far down, in their vaults, the seven Prisoners hear muffled din as of earthquakes; their Turnkeys answer vaguely.

Woe to thee, De Launay, with thy poor hundred Invalides! Broglie is distant, and his ears heavy; Besenval hears, but can send no help. One poor troop of Hussars has crept, reconnoitring, cautiously along the Quais, as far as the Pont Neuf. "We are come to join you," said the Captain; for the crowd seems shoreless. A large-headed dwarfish individual, of smoke-bleared aspect, shambles forward, opening his blue lips, for there is sense in him; and croaks, "Alight then, and give up your arms!" The Hussar-Captain is too happy to be escorted to the barriers and dismissed on parole. Who the squat individual was? Men answer, It is M. Marat, author of the excellent pacific 'Avis au Peuple'! Great, truly, O thou remarkable Dog-leech, is this thy day of emergence and new-birth; and yet this same day come four years!—

But let the curtains of the Future hang.

What shall De Launay do? One thing only De Launay could have done: what he said he with lighted taper, within arm-length of the Powder-Magazine; motionless, like old Roman Senator, or Bronze Lampholder; coldly apprising Thuriot, and all men, by a slight motion of his eye, what his resolution was:—Harmless he sat there, while unharmed; but the King's Fortress, meanwhile, could, might, would, or should in no-wise be surrendered save to the King's Messenger; one old man's life is worthless, so it be lost with honor; but think, ye brawling *canaille*, how will it be when a whole Bastille springs skyward? In such statuesque, taper-holding attitude, one fancies De Launay might have left Thuriot, the red clerks of the Basoche, Curé of Saint-Stephen, and all the tagrag and bobtail of the world, to work their will.

And, yet, withal, he could not do it. Hast thou considered how each man's heart is so tremulously responsive to the hearts of all men? Hast thou noted how omnipotent is the very sound of many men? How their shriek of indignation palsies the strong soul; their howl of contumely withers with unfelt pangs? The Ritter Gluck confessed that the ground-tone of the noblest passage in one of his noblest Operas was the voice of the populace he had heard at Vienne, crying to their Kaiser, Bread! Bread! Great is the combined voice of men, the utterance of their *instincts*, which are truer than their *thoughts*; it is the greatest a man encounters, among the sounds and shadows which make up this World of Time. He who can resist that, has his footing somewhere *beyond* Time. De Launay could not do it. Distracted, he hovers between two; hopes in the middle of despair; surrenders not his Fortress; declares that he will blow it up, seizes torches to blow it up, and does not blow it. Unhappy old De Launay, it is the death-agony of thy Bastille and thee! Jail, Jailoring, and Jailor, all three, such as they may have been, must finish.

For four hours now has the World-Bedlam roared; call it the World-Chimæra, blowing fire! The poor Invalides have sunk under their battlements, or rise only with reversed muskets; they have made a white flag of napkins; go beating the *chamade*, or seeming to beat, for one can hear

nothing. The very Swiss at the Portcullis look weary of firing; disheartened in the fire-deluge; a port-hole at the drawbridge is opened, as by one that would speak. See Huissier Maillard, the shifty man! On his plank swinging over the abyss of that stone Ditch; plank resting on parapet, balanced by weight of Patriots, he hovers perilous; such a Dove toward such an Ark! Deftly, thou shifty Usher; one man already fell; and lies smashed, far down there, against the masonry! Usher Maillard falls not; deftly, unerring, he walks, with outspread palm. The Swiss holds a paper through his port-hole; the shifty Usher snatches it and returns. Terms of surrender, Pardon, immunity to all! Are they accepted? "*Foi d'officier*, On the word of an officer," answers half-pay Hulin, or half-pay Elie—for men do not agree on it—"they are!" Sinks the drawbridge,—Usher Maillard bolting it when down; rushes in the living deluge; the Bastille is fallen! *Victoire! La Bastille est prise!*

Why dwell on what follows? Hulin's *foi d'officier* should have been kept, but could not. The Swiss stand drawn up, disguised in white canvas smocks; the Invalides without disguise, their arms all piled against the wall. The first rush of victors in ecstasy that the death peril is passed, "leaps joyfully on their necks"; but new victors rush, and ever new, also in ecstasy not wholly of joy. As we said, it was a living deluge, plunging headlong; had not the Gardes Françaises, in their cool military way, "wheeled round with arms leveled," it would have plunged suicidally, by the hundred or the thousand, into the Bastille-ditch.

And so it goes plunging through court and corridor; billowing uncontrollable, firing from windows—on itself; in hot frenzy of triumph, of grief and vengeance for its slain. The poor Invalides will fare ill; one Swiss, running off in his white smock, is driven back, with a death-thrust. Let all prisoners be marched to the Town-hall to be judged! Alas, already one poor Invalide has his right hand slashed off him; his maimed body dragged to the Place de Grève, and hanged there. This same right hand, it is said, turned back De Launay from the Powder-Magazine, and saved Paris.

De Launay, "discovered in gray frock with poppy-colored riband," is for killing himself with

the sword of his cane. He shall to the Hôtel-de-Ville; Hulin, Maillard, and others escorting him, Elie marching foremost, "with the capitulation-paper on his sword's point." Through roarings and cursings; through hustlings, clutchings, and at last through strokes! Your escort is hustled aside, fell down; Hulin sinks exhausted on a heap of stones. Miserable De Launay! He shall never enter the Hôtel-de-Ville; only his "bloody hair-queue, held up in a bloody hand"; that shall enter, for a sign. The bleeding trunk lies on the steps there; the head is off through the streets, ghastly, aloft on a pike.

Rigorous De Launay has died; crying out, "O friends, kill me fast!" Merciful De Losme must die; though Gratitude embraces him, in this fearful hour, and will die for him, it avails not. Brothers, your wrath is cruel! Your Place de Grève is become a Throat of the Tiger, full of mere fierce bellowings, and thirst of blood. One other officer is massacred; one other Invalide is hanged on the Lamp-iron; with difficulty, with generous perseverance, the Gardes Françaises will save the rest. Provost Flesselles, stricken long since with the paleness of death, must descend from his seat, "to be judged at the Palais Royal"; alas, to be shot dead by an unknown hand at the turning of the first street!

O evening sun of July, how, at this hour, thy beams fall slant on reapers amid peaceful woody fields; on old women spinning in cottages; on ships far out on the silent main; on Balls at the Orangerie of Versailles, where high-rouged Dames of the Palace are even now dancing with double-jacketed Hussar-Officers;—and also on this roaring Hell-porch of a Hôtel-de-Ville! Babel Tower, with the confusion of tongues, were not Bedlam added with the conflagration of thoughts, was no type of it. One forest of distracted steel bristles, endless, in front of an Electoral Committee; points itself, in horrid radii, against this and the other accused breast. It was the Titans warring with Olympus; and they, scarcely crediting it, have *conquered*; prodigy of prodigies; delirious,—as it could not but be. Denunciation, vengeance; blaze of triumph on a dark ground of terror; all outward, all inward things fallen into one general wreck of madness! \* \* \*

# Home Study Course in Letter-Writing

Study the following models and write short letters exemplifying the instructions

## Lesson III.

### The Body of the Letter.

The **body** of the letter is that which contains the written communication.

#### 1. The Form.

An inch of space should be left on each side of the body, if the letter is long; if short, a very wide margin can be left.

#### 2. The Initial Word.

The initial word is placed an inch to the right of the margin of the introduction below the salutation. Some writers place it just under the colon. If the introduction consists of more than three lines, the initial word may be placed on the same line with the salutation. The dash is then sometimes followed by a colon. (See models in Article II on Letter-Writing, first page.)

The paragraphs that follow the first, are each indented about one inch from the margin of the introduction.

#### 3. The Date.

In business letters, the writer should mention the date on which the letter that he is answering, was written. This is necessary in order that the recipient may have no difficulty in understanding to what letter the writer refers.

Expressions like the following are used:

(a) "I have your letter of the 15th inst.," or "I have received your letter of the 15th inst."  
(b) "Your letter of the 15th inst. is received" (or has been received). (When the month is named, *th* (or *st*, *d*, etc.) is now generally omitted).

(c) "In accordance with your letter of the 15th inst., we are sending you," etc. (Some writers prefer to begin a letter somewhat as in the last model in order to avoid the set form in the first two.)

(d) "Replying to your letter of the 15th inst., we quote you a price," etc.

Instead of beginning a letter with such expressions as, "Replying to your letter," etc., "Acknowledging your letter," etc., some writers prefer to come directly to the subject as follows: "The price of the books to which you refer in your letter of the 15th inst. is," etc.

#### 4. The Participial Construction.

The construction beginning with a participle as, "Replying," etc., should be followed by a pronoun, *we*, for example, to which it may relate, and should be set off by a comma. The sentence, "Replying to your letter of the 15th inst., the price," etc., is incorrect, for the reason that the pronoun (*we* or *I*) is *replying* (replying *we*): the price is not performing the act. The comma is required before *we* in accordance with the rule,—transposed participial phrase is set off by a comma.

The following sentences exemplify the foregoing instructions as to the use of the comma and the pronoun:

*Acknowledging*, your favor of the 1st inst.,  
*we* (or *I*), etc.

*Arriving* at my office, *I*, etc.

*Asking* for a continuance of your patience, *we*  
(or *I*), etc.

*Assuring* you of our wish to accommodate you  
in this matter, *we* (or *I*), etc.

*Acting* in good faith, *we* (or *I*), etc.

*Answering* your questions, *we* (or *I*), etc.

*Conforming* with your wishes, *we*, etc.

*Complying* with your request, *we*, etc.

*Continuing* our efforts, *we*, etc.

*Denying* all knowledge of these conditions, *we*,

*Awaiting* your further communication, *we* (or *I*), etc.

*Believing* that you will assist us in this matter, *we*, etc.

*Bending* all our energies in order to accomplish this, *we*, etc.

*Calling* your attention to the discrepancy in your statement, *we* (or *I*), etc.

*Caring* only for the good will of our patrons, *we*, etc.

*Casting* aside all prejudice in the matter, *we* (or *I*), etc.

*Continuing* our efforts in this direction, *we*, etc.

*Concerning* these matters, *we*, etc.

etc.

*Depending* solely upon you in this matter, *we*, etc.

*Engaging* in this investigation in good faith, *we*, etc.

*Expressing* our appreciation of your kindness in this matter, *we*, etc.

*Failing* to find your letter, *we*, etc.

*Favoring* your suggestion, *we*, etc.

*Having* given them all the time that they should require, *we*, etc.

*Hoping* for a favorable decision, *we*, etc.

*Knowing* how you feel in this matter, *we*, etc.

*Leaving* this matter to you, *we*, etc.

## 6. The Subject Pronoun.

The subject pronoun should not be omitted in such constructions as, "Am glad that you can send us the books at once." While the undue repetition of *I* or *we* should be avoided, it is always incorrect to omit the pronoun in cases like the foregoing. That the personal pronoun *I* or *we* should be omitted at the beginning of a letter or elsewhere in the body is an erroneous idea. It is only an excessive repetition of the pronoun that is to be avoided.

### Trite Expressions.

5. *A letter should be free from tiresome, worn-out expressions,—phraseologies that may be grammatical, but that have come to be regarded with disfavor by their having been over used.*

Such expressions; as: "*I beg. to acknowledge your favor of the 16th inst., and in reply to same would state,*" etc., are now regarded by the up-to-date letter writer almost as objectionable as the old-time expression, "*I take my pen in hand,*" etc.

The following is a partial list of expressions that have fallen into disfavor because of their too frequent use in business letter writing:

FAVOR for LETTER.—Say: "*We have your letter,*" not "*We have your favor.*"

WOULD (or WILL) STATE (or SAY).—Say: "*Inform you,*" or "*I wish to say,*" or "*allow me to say.*"

SAME for IT OR THEY.—Say: "*It shall re-*

*ceive prompt attention,*" not "*We have your letter and same shall receive prompt attention.*"

I CONFESS.—Say: "*I admit.*"

BEG TO STATE.—Say: "*We inform you,*" not "*We beg to state.*"

WE BEG TO INCLOSE HEREWITH.—Say: "*We inclose.*"

YOUR VALUED FAVOR OR ORDER.—Say: "*Your letter 'or order.'*"

WE HEREBY AGREE.—Say: "*We agree.*"

KEEP IN TOUCH WITH.—Say: "*We shall keep informed of Mr. Blank's plans,*" or "*we shall inform ourselves of Mr. Blank's plans.*"

ALONG THIS LINE.—Say: "*We discussed the subject of,*" etc., not "*We talked along this line.*"

AS GOOD LUCK WOULD HAVE IT.—Say: "*Fortunately.*"

HOPING THAT WE MAY BE FAVORED WITH AN EARLY REPLY.—Say: "*Hoping that we may receive an early reply.*"

### EXERCISE.

Write five letters illustrative of all the foregoing instructions and underscore the words that exemplify the rules.

# Prize Answers in the Home Study Course

## Your Everyday Vocabulary: How to Enlarge It.

### **Abash.**

We felt *abashed* upon meeting her so unexpectedly.

### **Abdicate.**

If the King is defeated, he will *abdicate* his throne.

### **Aberration**

The gentleman suffered from temporary *aberration* of the mind.

### **Abject.**

The great author died in *abject* poverty.

### **Abjure.**

If the chief will *abjure* his low calling and reform, people may trust him.

### **Abnegate.**

On hearing the reading of the will, he may *abnegate* his own rights in favor of his invalid sister.

### **Abnegation.**

In true love one may find *abnegation* and forgetfulness.

### **Aboriginal.**

The *aboriginal* people of this country were the North American Indians.

### **Abortive.**

All of his efforts to induce the man to reform were *abortive*.

### **Abrade.**

Continual polishing will *abrade* the silver ware.

### **Absention.**

By determined *abstention* from the drink habit, the victim once more became a respected citizen.

### **Abstract, Concrete.**

"The process by which we actually come into possession of some of our more *abstract* general ideas is, perhaps, more complicated than that by which we gain our concepts of particulars." All of us are familiar with the *concrete* examples of the idle brain.

### **Abut.**

The Eads Bridge *abuts* on solid rock on the Illinois side.

### **Accentuate.**

In his address the president *accentuated* the importance of raising a \$100,000,000 war-tax.

### **Acclimated.**

As soon as one becomes *acclimated* to the northern climate, one delights to live at Regina, Canada.

### **Accusatory.**

The lady paid no attention to the *accusatory* remarks of her husband, but continued to read her interesting story.

### **Acerbity.**

His pitiless *acerbity* in his European criticism was overlooked by the editor of the Gazette.

### **Acme.**

When he became president of the United States, he had reached the *acme* of his ambition.

### **Acolyte.**

The faithful *acolyte* died for his crippled mistress.

### **Acoustics.**

The *acoustics* of the church were so poor that the congregation could not understand the preacher.

### **Acquiescence.**

Her *acquiescence* to the accusation led people to believe she was guilty.

### **Acquiescent.**

If she had not naturally been very *acquiescent*, she would not have quietly submitted to the opinions of her elders.

### **Acquisitive.**

The *acquisitive* mind soon comes in possession of many important facts, if it is of an inquiring disposition.

### **Acquisitiveness.**

*Acquisitiveness* is a general desire to acquire and possess property for which we may have no definite use.

**Acrimony.**

The Frenchman expressed, with great *acrimony*, his opinion of the burning of Louvain by the Germans.

**Actuality.**

The cause of the war was not positive *actuality*, but due to a condition of long existence.

**Actuate.**

Selfish motives are sufficient to *actuate* the most brutal passions of human nature.

**Acuity.**

He was not endowed with *acuity* of vision.

**Acumen.**

The President possessed a rare *acumen*, which enabled him to place men at their true valuation.

**Addiction, Addictedness.**

The *addiction* of the boy to the cigarette habit was a constant worry to his mother. Owing to his *addictedness* to the drink habit, he was unfit for the high office.

**Addressee.**

The *addressee* was not at home when the message arrived.

**Adduce.**

The lawyer will *adduce* some important papers to prove the innocence of his client.

**Adducible.**

There are many ancient manuscripts *adducible* for the proof of Christianity as taught in the Bible.

**Adept.**

He was an *adept* in the science of accounts.

**Adeptness.**

Everything she did proved her *adeptness* in the art of painting.

**Adequacy.**

No one doubted the *adequacy* of his knowledge for the proposed experiment.

**Adequate.**

Her salary is not *adequate* for the position she holds.

**Adherence.**

Her *adherence* to her mother's faith showed her confidence in her early teachings.

**Adjudication.**

The *adjudication* of science is not warranted.

**Adventitious.**

His ability was not inherent but of an *adventitious* nature.

**Adverse, Averse.**

*Adverse* fortune found him unprepared. He was *averse* to his daughter's marrying a duke.

**Advert.**

The letter will *advert* his mind to the subject under consideration.

**Advertence, Advertency.**

The direct *advertence* of the mind to the subject under consideration is necessary. To the *advertency* of his mind, he attributes his success.

**Advisory.**

The *advisory* board will meet to-night.

**Aerogram.**

An *aerogram* is a message transmitted by wireless telegraphy.

**Aeronaut.**

The *aeronaut* lost control of his aeroplane.

**Affability.**

The *affability* of the lady coupled with exceptional beauty made her very charming.

**Affluence.**

After the death of her father she immediately rose to *affluence*.

**Afortiori.**

The preacher avoided obscurities in his conversation, and reasonings *afortiori* in his sermons, in order that the people might understand him.

**After-glow.**

The *after-glow* seen in the sky after sunset was beautiful.

**After-math.**

The wild youth will reap an *after-math*.

**Aggrandizement.**

His schemes of patriotic *aggrandizement* were a failure.

**Aggregation, Segregation.**

The man was in favor of *aggregation*, not *segregation* of wealth.

**Alarmist.**

The wise man pays no attention to the stories of the *alarmist*.

# Home Study Course

## Your Every Day Vocabulary.

### How to Enlarge It.

Send in your papers for examination and accompany them with a self-addressed and stamped envelope for their return. The best illustrative sentences will be printed in the next issue. (Your name will not be used.)

Instruction.—Fill the blanks below with sentences modeled after those used in YOUR EVERY-DAY VOCABULARY: HOW TO ENLARGE IT.

- Baccalaureate .....  
Bacchanal .....  
Bacchanalia .....  
Baconian .....  
Baculus .....  
Badinage .....  
Bagatelle .....  
Bagio .....  
Bailiwick .....  
Bakahish or Bakhshish .....  
Baldachin or Baldaquin .....  
Balderdash .....  
Baleful .....  
Balneary .....  
Balneology .....  
Banal .....  
Banality .....  
Bane .....  
Baneful .....

<b>Banzai</b> .....	
<b>Barbarian</b> .....	
<b>Barbarous</b> .....	
<b>Barbaric</b> .....	
<b>Barbarism</b> .....	
<b>Barbigerous</b> .....	
<b>Barcarole</b> or <b>Barcarolle</b> .....	
<b>Barmecide</b> or <b>Barmacide</b> .....	
<b>Basic</b> .....	
<b>Bastinado</b> .....	
<b>Bathos</b> .....	
<b>Batrachian</b> .....	
<b>Battology</b> .....	
<b>Beatific</b> .....	
<b>Beatify</b> .....	
<b>Beatitude</b> .....	
<b>Beau-ideal</b> .....	
<b>Beau monde</b> .....	
<b>Belles Lettres</b> .....	
<b>Beaux-esprits</b> (Singular, <b>Bel-esprit</b> ).....	
<b>Behoove</b> .....	
<b>Bellicose</b> .....	
<b>Belligerent</b> .....	
<b>Bellweather</b> .....	
<b>Bemuse</b> .....	

# Home Study Course

## The Correct Word.

### How to Use It.

Study the uses of the following words from THE CORRECT WORD, and write illustrative sentences in the blank spaces, modelled after those in the text. The best illustrations sent in by the prize winners will be printed in the next issue of the Magazine. (The names will not be used.)\*

The sentences may be original or may be taken from other sources.

- Daily Journal .....
- Damage .....
- Dangerous .....
- Dare and Need.....
- Daresn't .....
- Data .....
- Date .....
- Deal .....
- Deal With .....
- Dear and My Dear.....
- Decided and Decisive.....
- Deduction and Induction.....
- Definite and Definitive.....
- Delicious, Delightful .....
- Delusion and Illusion.....
- Delighted At, In, With, By.....
- Demean and Debase.....
- Depository and Depository.....
- Depot and Station.....

<b>Desire, Want, Wish, Need</b> .....	
<b>Despatch and Dispatch</b> .....	
<b>Die</b> .....	
<b>Different Than or To</b> .....	
<b>Differ From and Differ With</b> .....	
<b>Direct and Address</b> .....	
<b>Direct and Directly</b> .....	
<b>Directly and Immediately</b> .....	
<b>Disappoint</b> .....	
<b>Discern, Discriminate, Distinguish</b> .....	
<b>Discommode and Incommode</b> .....	
<b>Disinterested and Uninterested</b> .....	
<b>Dislike and Hate</b> .....	
<b>Dislike Him Worse</b> .....	
<b>Distant and Remote</b> .....	
<b>Do So</b> .....	
<b>Donate</b> .....	
<b>Don't Think</b> .....	
<b>Double Negatives</b> .....	
<b>Double Possessives</b> .....	
<b>Doubt in My Mind</b> .....	
<b>Doubt Whether and Doubt That</b> .....	
<b>Doubt That and Doubt But That</b> .....	
<b>Dove and Dived</b> .....	

# Prize Answers to the September Home Study Contest

## Your Everyday Vocabulary: How to Enlarge It.

### **Above.**

The *above* mentioned address is correct.

### **Absolutely.**

The rich man is *absolutely* independent. (Use *absolutely* sparingly for emphasis.)

### **Accede and Concede.**

I may *accede* to his request, but I cannot *concede* to the truth of his statement.

### **Accept and Accept of.**

We *accept* your hospitality with pleasure.

### **Accord and Grant.**

If my views *accord* with yours, you should be willing to *grant* the favor.

### **Adapted To, For, From.**

His mind easily *adapts* itself to study, but he is not *adapted for* teaching. The new play is *adapted from* the Italian.

### **Admit and Admit Of.**

I will *admit* you to the auditorium, but warn you that the question does not *admit of* argument.

### **Ain't for Isn't.**

The man *isn't* ill.

### **All and Any.**

This suit is the *finest of all*. This piece of goods is *finer than any* that I have ever offered for sale.

### **All Of.**

Tell *all* our relatives to come to-morrow morning.

### **All Ready and Already.**

I am *all ready* to go; and you had better hurry as we are *already* late.

### **All Right and Alright.**

Everything is *all right* today.

### **All-round Man and All Around Man.**

I wish an *all-round* man to assist me in the office.

### **All These and All of These.**

If *all these* witnesses speak the truth, I shall have to admit that you have *them all* on your side.

### **Allow and Permit.**

If I *allow* you to enter, I shall not *permit* you to remain to the performance.

### **Allude.**

If I should *allude* to my visit, I should not be *permitted* to go again.

### **Almost and Most.**

John caught *almost* all the fish in the basket. He gave me *most* of them.

### **Alternative, not Other Alternative.**

If they cannot agree on the proposed terms of peace, there is no *alternative* but war.

### **Although, Though and While.**

I shall go *while* you are away *although* (or *though*) I may not remain away until you return.

### **Amid and Amidst.**

The man fell *amidst* flying bullets. "She stood and listened to my lay *amid* the lingering light."

### **Among and Amongst.**

He is *among* the crowd that is walking *amongst* the trees."

### **Among and Between.**

This is *between* us two,—not *among* the crowd.

### **Among One Another.**

*Among* themselves they are happy.

### **Among and In.**

You will find him in the crowd *among* the teachers.

### **And before Also, Therefore, and Consequently.**

You may bring me the lamp *and also* the paper. I have read the book *and, therefore*, shall return it. I have been away from home *and, consequently*, could not look after the matter you refer to.

### **And Which.**

The latest book on this subject, *which* is by far the most interesting, *and which* is eagerly read by all, came today.

### **Angry At and Angry With.**

The man is *angry at* his horse; he is also *angry with* his brother.

### **Annual and Yearly.**

The lady receives *annual* (or *yearly*) interest on her money.

### **Answer and Reply.**

I will *answer* your questions, when you *reply* to my assertions.

**Anticipate and Expect.**

I shall *expect* you next month, and *anticipate* a delightful visit.

**Anybody Else's not Anybody's Else.**

If it had been *anybody else's* dog, I should have killed it.

**Any One . . . . . Is.**

*Any one* of these books is very interesting.

**Any Place.**

I can't find the lamp *anywhere*.

**Anyways and Anywise.**

*Anyways* is incorrect. If you can *anywise* agree with him do so. I have been unable to please him *in any way*.

**Appearance Sake, Appearance's Sake and Appearance' Sake.**

One may omit both the apostrophe and the letter *s* in words that modify the noun sake; as, for *appearance* sake, I will go.

**Appertain and Pertain.**

The news that *appertains* (or *pertain*) to the European War is uncertain.

**Appreciate, not Highly Appreciate.**

I *appreciate* your invitation.

**Apprehend and Comprehend.**

I *apprehend* danger, but I do not *comprehend* your meaning.

**Approached for Petitioned**

He *approached* the deacons on the subject of a vacation; then he *petitioned* the members of the church.

**Apt, Likely, Liable.**

Lucy is an *apt* pupil but is *liable* to die, if she resides where it is *likely* to rain frequently.

**Around and Round.**

He will sail *around* (or *round*) the world.

**Arrive Safe or Arrive Safely.**

If he sails round the world in an American boat, he will arrive *safe* (or *safely*).

**Arrive At.**

John *arrived at* the city today.

**As I Do for That I Do.**

If you do not care, I do not know *that* I do.

**As and Like.**

She acts *as* you do, but does not sing *like* you.

**As Far As; As Soon As; As Long As.**

The cause of the European War is the simplest thing in the world *as far as* the Austrians are concerned, but the most difficult thing to understand *so far as* the English are concerned. It

will continue *as long as* they cannot agree on the terms of peace.

**As Follows and As Follow.**

Her theory is *as follows*; but his theories are *as follow*.

**As Followed by As.**

This horse is *as pretty as* the other one you owned.

**As If and As Though.**

I feel *as if* I should freeze (or *as though*).

**As If It Was for As If It Were.**

The horse looks *as if it were* tired and hungry.

**As It May, not As It Will.**

Be that *as it may*, I shall go tomorrow.

**As To Whether.**

I am unable to inform you *as to whether* (or *whether*) his statement is correct or not.

**At Home.**

Zenia is *at home* to-night.

**At and To Superfluous.**

Can you tell me where she is? Do you know where he has gone?

**At Best for At the Best.**

*At the best*, it is not to be compared with the other.

**At Yonkers; In New York.**

He lives *at Yonkers*, but is attending to important business *in New York*.

**At Length and At Last.**

*At length* she started to go home, and *at last* she closed the door.

**Attenuate and Extenuate.**

Temperate exercise will *attenuate* the body. I cannot *extenuate* his behavior.

**At Rest and To Rest.**

His body was laid *at rest* in the cemetery.

**Authoress, Doctress and the like for Author, Doctor.**

Jennie is a *doctor*, but Susan is an *author*.

**Actress.**

The great lady is an *actress*.

**Avocation and Vocation.**

I wish to follow some *vocation* that will permit me to have an *avocation*.

**Awful.**

His sudden death was an *awful* shock to his mother.

**Aye and Ay.**

The stream flows on for *ay* (or *aye*). The *ayes* were 150.

## Daily Drills in the Use of Correct English for the New Subscribers and Reminders for the Old.

Note.—This series began in January, 1914.

### The Verb and Its Properties.

The *properties* of the verb are *voice*, *mode*, *tense*, *person* and *number*.

#### Voice.

*Voice* is that form of verb which indicates whether the subject denotes the actor or the receiver of the action. There are two voices: *Active* and *Passive*.

1. The *active* voice denotes that the action is performed by the subject; as, "John *likes* James."

2. The *passive* voice denotes that the action is performed upon the subject; as, "John *is liked* by James."

Note.—The sentence, "John likes James," may be changed to "James was liked by John;" the object becoming the subject of the sentence and receiver of the action.

#### Mode.

*Mode* or *mood* is the *manner* in which the verb is used. There are four modes: *indicative*, *subjunctive*, *imperative*, and *infinitive*.

Note.—Many authorities are now rejecting the so-called Potential mode.

1. The *indicative* mode is that use of the verb by which an assertion is made, or a supposition is regarded as a fact, or a question is asked, as, "The children are going to school (assertion). "If the children are going to school (and they are), I will go with them" (supposition regarded as a fact). "Are the children going to school?" (Question.)

2. The *subjunctive* mode is that use of the verb by which the supposition is stated as merely *thought of*; as, "If he were here (but he is not), he would go."

3. The *imperative* mode is that use of the verb by which command is expressed; as, "Go home." "Give me that book."

Note.—The subject of the imperative mode is the personal pronoun of the second person, understood; as, "(You) go home." "(You) give me that book." Sometimes the command is

followed by a request; as, "Give me that book, will you please?"

4. The *infinitive* mode is that use of the verb by which the action or the condition is merely stated, without restriction as to number or person.

In the sentence, "I told him to go," *to go* is in the infinitive mode, having for its subject the pronoun *him*.

Rule 1.—The subject of a verb in the infinitive mode is always in the objective case.

Note.—The infinitive form of the verb is frequently used as a noun; thus, "*to see* is *to believe*" this being equivalent to "*seeing* is *believing*."

#### Tense.

Tense is from the Latin *tempus*, time, and denotes the *time* to which the action or the state of the verb is referred.

Ex.—I *write*, I *wrote*, I *have written*.

#### Classification of Tenses.

There are three main tenses called *primary* tenses; namely, present, past and future; thus: Present Tense. Past Tense. Future Tense.

I see. I saw. I shall see.

The three *primary* tenses have each a *perfect* form; that is, each tense is capable of expressing time as completed or perfected in the present, the past, and the future; thus:

Present Perfect Tense. Past Perfect Tense.  
I have seen. I had seen.

#### Future Perfect Tense.

I shall have seen.

The *primary* and *perfect* tenses have each a *progressive* tense form; that is, the three primary tenses and the three perfect tenses are capable of expressing time as progressive or continuous. These are called *progressive* tense forms, and the present and the past participle of the verb, with the tenses of the verb "be," are used in their formation.

Present Progressive Tense.

I am seeing.

Past Progressive Tense.

I was seeing.

Future Progressive Tense.

I shall be seeing.

Present Perfect Progressive Tense.

I have been seeing.

Past Perfect Progressive Tense.

I had been seeing.

Future Perfect Progressive Tense.

I shall have been seeing.

Passive Forms.

I am (or was) being seen.

### Person and Number.

The verbs of modern English, with the exception of the verb *to be*, undergo but one change to indicate the *person* and the *number* of their subjects.

Strictly speaking, *person* and *number* are not properties of the verb, but when the subject of the verb is in the third person, singular number, the verb undergoes a change in order to indicate its agreement with the subject; thus, "I love," "you love" (*thou lovest*), "he loves," "we love," "you love," "they love."

Note.—Verbs are changed in the second person, singular number, as in the form "thou lovest," only in poetry, in Anglo-Saxon, and in exceptional utterances.

The verb *to be* differs from all other verbs in that it undergoes several changes to indicate its agreement with the subject; thus: "I *am*" (*thou art*, in poetry, etc.), "he *is*," "we *are*," etc.

### The Verb and Its Classifications.

Verbs are divided into two great classes: *transitive* and *intransitive*.

1. A *transitive* verb is a verb that expresses action and at the same time requires a *receiver* for its action.

Ex.—John *likes* James. The sun *warms* the earth.

Note.—The verbs in these examples require receivers for their action in order to express sense.

2. An *intransitive* verb is a verb that expresses existence, state (condition), or action that does not require a receiver for it.

Many verbs have a *transitive* as well as an *intransitive* use. The verbs of the senses, for example, are verbs of this character.

Transitive.

Intransitive.

I *tasted* the milk.

The milk *tastes* sour.

I *felt* my way carefully.

I *feel* happy.

"Soft eyes *looked* love

She *looks* happy.

to eyes that spake

The flower *smells*

again."

sweet.

He *sounded* the bell.

The music *sounds*

sweet.

Note.—In such constructions as, "He looked at her suspiciously," the intransitive verb expresses action; hence, the adverb is required. In the foregoing sentences, the intransitive verbs do not express action; hence, the adjective is required.

Note.—Most verbs are capable of either a transitive or an intransitive use. Some verbs, however, are capable of being properly used only in an intransitive sense, as the verbs, *lie*, *fall*, etc. Thus: "He is *lying* down;" "He has *fallen* down."

Only transitive verbs have voice. Intransitive verbs, however, are said to be in the *passive voice* when a preposition can be incorporated with the verb, as in the sentence, "He was laughed at by James," "at" being regarded, for the time being, as a part of the verb.

The distinctive characteristic of the transitive verb is, that it always has a *receiver* for its action, the receiver being either the subject or the object noun, while the intransitive verb either stands alone, or is followed by some word that modifies it or is related to the subject.

Note.—In some cases, the intransitive verb apparently takes a direct object, as in the sentence, "He ran a mile." Here *mile* is not the object of *ran*, but the object of a preposition understood; thus, "He ran *for* a mile."

### The Transitive Verb and Its Uses.

The following are the uses of the transitive verb:

(a) The transitive verb may express action as being received by the object; as, "John

*bought* several books" (object *books* receives the action, and the verb *bought* is in the active voice).

(b) The transitive verb may express action as being received by the subject; as, "The *books* were *bought* by John" (subject *books* receives the action, and the verb *bought* is in the passive voice).

Note.—Such constructions as "He was given a benefit" are censured, for the reason that the indirect object of the action (he) is made the subject. "A benefit was given him" is regarded as better form.

In such constructions as "He was made president," *president* is construed as the predicate complement, a few transitive verbs being capable of taking a predicate complement.

In the sentence, "They elected him president," *president* would be construed by some as an appositive modifier of the object (him), and as in the objective case; it should be regarded as a complement in the objective case, i. e., "They elected him *to be* president."

Note.—Some verbs that are more especially intransitive, become transitive in peculiar constructions, such as "She laughed a laugh of scorn;" "He smiled a weary smile." These uses may be regarded as transitive, although in their real meaning they are intransitive; thus, "She laughed scornfully;" "He smiled wearily."

### The Intransitive Verb and Its Uses.

The following are the uses of the intransitive verb:

(a) The intransitive verb may assert something of the subject without the assistance of any other part of speech; as, "He *is* *writing*." "The sun *shines*."

(b) The intransitive verb may assert something of the subject, with the assistance of an adjective; as, "I *am* *happy*."

(c) Some intransitive verbs may assert identity between the subject and some person or thing; as, "He *is* a *writer*." "Barrie *is* an *author*."

(d) Intransitive verbs may express action, and be modied by an adverb.

Ex.—He walks *rapidly* (*rapidly* is an adverb of manner).

Note.—The adjective is always required after an intransitive verb, when the reference is to

the subject; the adverb, when the reference is to the verb.

In the following examples the reference is to the subject, hence, the adjective is used: "The girl *is* *beautiful*" (*beautiful* girl). "The child *seems* *happy*" (*happy* child). "The sea *looks* *rough*" (*rough* sea).

In the following sentence, the reference is to the verb, hence, the adverb is used: "The boy *walks* *slowly*" (*walks* in a slow manner).

Note.—Although the verb *to be* may be followed by an adverb of place, as in the sentence, "He *is* *here*," it is never followed by an adverb of manner; hence, adjectives, and not adverbs of manner, are used after the verb *to be*, and all verbs of like meaning; as, "He *is* *happy*," "He *feels* (or *looks*) *happy*." It is sometimes difficult to determine when to use the adjective and when to use the adverb after intransitive verbs. The rule is that the adjective, and not the adverb, is required, when for the verb in question, the verb *to be* or *to seem* can be substituted.

Note also in this connection that many grammarians regard the verb *to be* as incapable of being modified, and, in consequence, the adverb that follows it is considered, for the time being, as a complement, the equivalent of a predicate adjective. Thus in the sentence, "He *is* *here*," *here* is regarded, for the time being, as a predicate adjective instead of an adverb; again, if in addition to the adverbial modifier, the verb *to be* is followed by a complement (predicate noun or adjective), the adverbial modifier is then regarded as modifying the idea conveyed by the verb and the complement; thus: in the sentence, "He *was* *wealthy* at one time," "at one time" may be regarded as the modifier of "was wealthy."

### THE VERB CONJUGATION. MODEL FOR THE CONJUGATION OF TRANSITIVE VERBS IN THE INDICATIVE MODE.

Note.—The forms of the second person, singular number ("thou seest," "thou art seen," etc.), in all the modes and tenses, are used only in poetry and in exceptional utterances, the plural forms in the second person being the same in the singular number.

2. You shall or will have been seen,  
Thou shalt or wilt, etc.,  
3. They shall or will have been seen.  
3. He shall or will have been seen,

Caution.—The following exercises are given in order to provide drills in the use of *have*, *has*, and *had*. Bear in mind that these auxiliaries are used only with *past participle forms*. Note that you can say, "I have *risen*," but not "I have *rose*." "I have *drunk*," but not "I have *drank*."

Rule.—Use the present and the past tense forms without *have*, *has*, or *had*; use the past participle forms with *have*, *has*, and *had*; and in the Passive Voice with *is* and *was*; also with *have*, *has*, and *had* when required.

### Model.

<i>Present Tense.</i>	<i>Past Tense.</i>	<i>Past Participle.</i>
I rise.	I rose.	I have risen.

Note.—The present tense is used to form either the present tense or the future tense; as, "I rise early" (present); "I shall rise early" (future). The perfect tense form (past participle) is used in all the perfect tenses of the active and the passive voice, as, "I have risen;" "He has risen" (present perfect tense); "I had risen" (past perfect tense); "I shall have risen" (future perfect tense); and in the passive, "He is risen;" "He was risen," etc.

The past tense form and the past participle form are alike in many verbs; in others, they are unlike; hence it is important to bear in mind that the past tense form is used without *have*, *has*, *had*, *is*, or *was*; and that the participle form is used when these auxiliaries are required.

The past tense forms, such as *began*, *bade*, *bit*, *blew*, etc., are used without *have*, *has*, or *had*, and indicate by the context some specific time in the past; as, "I *began* the work yesterday." (*Began* indicates past time, and the context *yesterday* indicates some specific time in the past.) The past participle forms, *begun*, *bade*, *bitten*, *blown*, are used with *have*, *has*, or *had*, and indicate time perfected up to the present (*have* or *has*), or in the past (*had*); as, "I *have begun* the work." or "He *has begun* the work," time perfected up to the present. "I *had begun* the work

before you came," time perfected in the past, the context "before you came" indicating when the work was begun.

Note.—A second form *betted* is recorded for the past tense and the participle, but it is rarely used.

*bear (to carry)	I bear the pain.
†bore	I bore the pain.
‡borne	I have borne the pain.
beat	I beat the rug.
beat	I beat the rug yesterday.
beaten or beat	I had beaten the rug before you came.
begin	I begin work to-day.
began	I began work yesterday.
begun	I have begun the work.
bend	Bend the wire.
bent	I bent the wire yesterday.
bent	I have bent the wire every day.
bereave	You bereave me of my belonging.
bereaved or bereft	He bereft him of his belongings.
bereaved or bereft	You have bereft me of my belongings.
beseech	I beseech you to do this now.
besought	I besought you to do this yesterday.
besought	I have besought you to do this every day.
bet	I bet ten dollars on this game.
bet	I bet ten dollars yesterday.
bet	I have bet ten dollars on every game this season.
bid	Bid him good-by.
bade or bad	I bade him good-by yesterday.
bidden	I have bidden him good-by every time he has gone.

Note.—*Bid* is occasionally used with the third form.

bind	Bind the books now.
bound	I bound the books yesterday.
bound	I have bound the book for a year.
bite	The dog will bite the child.
bit	The dog bit the child last night.
bitten	The dog has bitten the child once before.

\*Present. †Past. ‡P. P.

## PRINCIPAL PARTS.

PRESENT.	PAST.	PRES. PART.	PAST PART.
See,	Saw,	Seeing,	Seen.

## INDICATIVE MODE.

## PRESENT TENSE.

## Active Voice.

Singular.	Plural.
1. I see,	1. We see,
2. You see, Thou seest,	2. You see,
3. He sees,	3. They see.

## Passive Voice.

Singular.	Plural.
1. I am seen,	1. We are seen,
2. You are seen, thou art seen,	2. You are seen,
3. He is seen,	3. They are seen.

## PAST TENSE.

## Active Voice.

Singular.	Plural.
1. I saw,	1. We saw,
2. You saw, Thou sawest,	2. You saw,
3. He saw,	3. They saw.

## Passive Voice.

Singular.	Plural.
1. I was seen,	1. We were seen,
2. You were seen, Thou wast seen,	2. You were seen,
3. He was seen,	3. They were seen.

## PRESENT PERFECT TENSE.

## Active Voice.

Singular.	Plural.
1. I have seen,	1. We have seen,
2. You have seen, Thou hast seen,	2. You have seen,
3. He has seen	3. They have seen.

## Passive Voice.

Singular.	Plural.
1. I have been seen,	1. We have been seen,
2. You have been seen, Thou has, etc.	2. You have been seen,
3. He has been seen,	3. They have been seen.

## PAST PERFECT TENSE.

## Active Voice.

Singular.	Plural.
1. I had seen,	1. We had seen,
2. You had seen, Thou hadst seen,	2. You had seen,
3. He had seen,	3. They have been seen.

## Passive Voice.

Singular.	Plural.
1. I had been seen,	1. We had been seen,
2. You had been seen, Thou hadst, etc.	2. You had been seen,
3. He had been seen,	3. They had been seen.

## FUTURE TENSE.

## Active Voice.

Singular.	Plural.
1. I shall or will see,	1. We shall or will see,
2. You shall or will see, Thou shalt, etc.	2. You shall or will see,
3. He shall or will see,	3. They shall or will see.

## Passive Voice.

Singular.	Plural.
1. I shall or will be seen,	1. We shall or will be seen,
2. You shall or will be seen, Thou shalt, etc.	2. You shall or will be seen,
3. He shall or will be seen.	3. They shall or will be seen.

## FUTURE PERFECT TENSE.

## Active Voice.

Singular.	Plural.
1. I shall or will have seen,	1. We shall or will have seen,
2. You shall or will have seen, Thou shalt, etc.,	2. You shall or will have seen,
3. He shall or will have seen.	3. They shall or will have seen.

## Passive Voice.

Singular.	Plural.
1. I shall or will have been seen,	1. He shall or will have been seen,

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# Correct English

## How to Use It

Edited by JOSEPHINE TURCK BAKER

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“The World Does Not Require So Much to Be Informed As to  
Be Reminded”

### Names of Cities Appearing on the “War Map”

**Aisne** (River).

*Aisne*—ane; *a* as in *ate*.

**Arras.**

*Arras*—ar-ras'; *a* in each syllable like *a* in *father*.†

**Bosnia and Herzegovina.**

*Bosnia*—boz'ni-a; *o* like *o* in *on*; *i* like *i* in *it*.  
*Herzegovina*—hare-tse-go-ve'na; *a* in *hare* like *a* in *fare*; *o* in *go* like *o* in *old*; *e* in *ve* like *e* in *ccl*; *a* in *na* like *a* in *father*.

**Breslau**

*Breslau*—bres'lou; *ou* in *lou* like *ou* in *out*.

**Budapest.**

*Budapest*—boo'da-pest.

**Frankfort.**

*Frankfort*—frank'fort.

**The Hague.**

*The Hague*—the hague; *a* as in *ate*.

**Halle.**

*Halle*—a-lay'; *a* as in *father*.†

**Heidelberg**

*Heidelberg*—hi'del-berg; *i* as in *isle*.

**Leipsig.**

*Leipsig*—lipe'sic; German *Lipe'tsic*; *i* in *lipe* like *i* in *isle*.

**Lille.**

*Lille*—leel.

**Nieuwpoort** (Belgian coast town).

*Nieuwpoort*—neuv'port.

**Ostend.**

*Ostend*—os-tend'.

**Prague.**

*Prague*—prage; *a* as in *ate*.

**Tournai** (town in Belgium).

*Tournai*—toor-nay'.†

**Trafalgar.**

*Trafalgar*—tra-fal-gar'; *a* in *gar* like *a* in *father*; or tra-fal'gar; *a* in *fal* like *a* in *at*; the vowels in all the other unaccented syllables of both pronunciations slighted.

**Ypres** (Belgium).

*Ypres*—e'pr; *e* as in *ccl*.

†Secondary accents on the other syllable or syllables.

## Your Everyday Vocabulary—How to Enlarge It

THE GOLDEN RULE IN SPOKEN OR WRITTEN LANGUAGE.—USE THE WORD—  
ANGLO-SAXON OR LATIN DERIVATIVE—THAT WILL  
BEST EXPRESS YOUR MEANING

There is no reason why the speaker should not have the same comprehensive vocabulary as the writer. Choose words as you would your clothes, selecting some for their beauty, others for their richness, others for their general utility, always keeping in mind that, like one's garments, the words should be appropriate to the occasion. (From *How Can I Increase My Vocabulary?*)

### COMPLETE ALPHABETICAL LIST

Note—The initial article in this series began in January 1911\*

#### Farcical.

*Farcical* (accent on *far*) means droll, ridiculous, absurd.

He said it was *farcical*, subversive of the tragic dignity of the situation.—*Locke*.

#### Farinaceous.

*Farinaceous* (accent on *na*) made of meal or flour, containing starch; having a mealy appearance.

"President Poincare signed three decrees, \* \* \* and the third abolishing duties on the importation of *farinaceous* products."

#### Farraginous.

*Farraginous* (fa-raj-i-nus; accent on *raj*) means mixed, jumbled, as a *farraginous* discourse. [Rare.]

#### Farrago.

*Farrago* (fa-ra-go; accent on *ra*, *a* as in *mate*) means a medley, a hodgepodge.

It was, of course, a ridiculously impudent flinging together of a *farrago* of nonsense, transparent in its effort beyond belief.—*Burnett*.

#### Fashion.

*Fashion*, n. means the make or form of anything; the prevailing style; manner; custom; fashionable people collectively; v. to give shape or figure to; adapt.

The fascination of these formations lay in the fact that they looked as if they had been *fashioned* by a gigantic human hand \* \* \*

—*Strindberg*.

#### Fastidious.

*Fastidious* (accent on *tid*) means difficult to please, discriminating.

\* \* \* her face was not only handsome and *fastidious* in the aquiline style, but \* \* \* was sensitive, modest, and even pathetic \* \* \*

—*Chesterton*.

#### Fastidiousness.

*Fastidiousness* (accent on *tid*) means over-niceness of taste, or judgment, or appetite; as, *fastidiousness* of taste in dress.

#### Fatal.

*Fatal* (accent on *fa*; *a* as in *ate*) means fraught with fate, ominous, attended with death, ruinous.

"The *fatal* day dawned, cold and bleak."

#### Fatalism.

*Fatalism* (accent on *fa*; *a* as in *ate*) means the doctrine that all things are subject to fate; accepting conditions as inevitable.

There was a dullness of *fatalism* in his voice.  
—*Hichens*.

#### Fatalist.

*Fatalist* (accent on *fa*; *a* as in *ate*) means one who believes that all events and conditions of life proceed from or lead to an inevitable fate.

This is the sort of conviction that makes for quietude. She was becoming a *fatalist*.

—*Joseph Conrad*.

#### Fatalistic.

*Fatalistic* (accent on *lis*) means savoring of fatalism.

Unity Blake, *fatalistic* child of circumstances, surrendered herself without coherent thought.

—*Locke*.

#### Fatality.

*Fatality* (accent on *tal*) means the quality of being fatal; a doom which inevitably must be; deadliness; a fatal occurrence.

For he was only really happy when he was thinking of her, or doing something connected with her, and to tell her of the *fatality* that seemed to pursue him would occupy an evening.

—*Moore*.

# A Study of Words

From THE CONQUEROR, by Gertrude Atherton.

Golden Guide Number IV. Become conversant with the world's best authors, and cull from their writings the words by which their best thoughts are expressed. From *How Can I Increase My Vocabulary?*

## Apathy.

*Apathy*; accent on the first syllable; means freedom from feeling.

But she was only eighteen, and her body grew strong and vital again. Gradually, it forced its energies into her brain, released her spirit from its *apathy*, buried memory under the fresher impressions of time.

## Anomaly.

*Anomaly*; accent on *nom*; means deviation from what is regular; abnormal.

She flew into no more rages, boxed her attendants' ears at rarer intervals, and the deliberation which had seemed an *anomaly* in her character before, became a dominant trait, and rarely was conquered by impulse.

## Innovation.

*Innovation*; accent on *va*; *a* as in *ate*; means the introduction of something new.

\* \* \* The calm might be long, but unless Levine died or could be legally disposed of, she would give the Islands a heavier shock than when the *innovation* of Mary Fawcett had set them gabbling.

## Conservatism.

*Conservatism*; accent on *serv*; means lack of disposition to change the order or condition of things.

Against the *conservatism* of his colleagues, however, he could make no headway, and both the governor and the Captain-General disapproved of a measure which England had never sanctioned.

## Tentative.

*Tentative*; accent on the first syllable; means used in making a trial; founded on experiment; provisional or conjectural.

Its fortifications showed their teeth against the faded sky, and St. Christopher slept easily while

*tentative* conquerors approached, looked hard at this Gibraltar of the West Indies, and sailed away.

## Isolation.

*Isolation*; accent on *is*; *i* pronounced like *i* in *it*; means cut off from surroundings.

But there scarcely was a sail on the sea today. Its blue rose and fell, in that vast unbroken harmony which quickens the West Indian at times into an intolerable sense of his *isolation*.

## Platitudes; Covertly.

*Platitudes*; accent on *plat*; means commonplace statement; twaddle. *Covertly*; accent on *cov* (pronounced *cuv*); means secretly.

The doctor was on his way to a consultation, but he ordered his relative to go and pay his respects to Mistress Fawcett, and rode on whistling. The two he had recklessly left to their own devices exchanged *platitudes*, and *covertly* examined each other with quick admiration.

## Desultory.

*Desultory*; accent on *des*; means fitful; changeful.

Once they paused in their *desultory* talk and listened to the lovely chorus of a West Indian evening, that low incessant ringing of a million of tiny bells. The bells hung to the throats of nothing more picturesque than grasshoppers, serpents, lizards, and frogs so small as to be almost invisible, but they rang with a harmony that the inherited practice of centuries had given them. And beyond was the monotonous accompaniment of the sea on the rocks. Hamilton lived to be an old man, and he never left the West Indies; but, sometimes, at long and longer intervals, he found himself listening to that Lilliputian orchestra, his attention attracted to it, possibly, by a stranger; and then he remembered this night, and the woman for whom he would have sacrificed earth and immortality had he been lord of them.

## Decorously.

*Decorously*; accent on *co* (*o* as in *old*) or on *dec* (*dek*); means with propriety.

The magnetism of the Inevitable embraced

them and knit their inner selves together, even while they sat *decorously* apart.

**Recrudescence.**

*Recrudescence*; accent on *des*; *e* in *re* like *e* in *eel*; means the state of coming into new life or vigor.

Her eyes were startled and brilliant and her nostrils quivered uneasily, but she defined none of the sensations that possessed her but the overwhelming *recrudescence* of her youth. It had seemed to her that it flamed from its ashes before Dr. Hamilton finished his formal words of introduction, and all its forgotten hopes and impulses, timidity and vagueness, surged through her brain during those hours beside the stranger; submerging the memory of Levine.

**Recluse.**

*Recluse*; accent on *cluse* (*kloose*; *oo* as in *food*); means one who lives in retirement; a religious devotee.

Yesterday I learned that I have not the temperament of the scholar, the *recluse*—that is all.

**Catholicity.**

*Catholicity*; accent on *lic* (*lis*); means the quality of being large-minded or comprehensive in views, feeling, taste, and sympathies.

Her mother watched her keenly as she delivered her long tirade. Her face was deeply flushed. The arm that held the candle was tense, and her hair fell about her splendid form like a cloud of light. Had Hamilton seen anything so fair in Europe? What part would he play in this scheme of *catholicity*?

**Aloofness; Exteriorities.**

*Aloofness*; accent on *loof*; means set apart; *exteriorities*; accent on *or*; secondary accent on *te*; *e* as in *eel*; means externalities; outward circumstances.

She was a woman with a tragic history and a living husband; she had a reputation for severe intellectuality, and her eyes, the very carriage of her body, expressed a stern *aloofness* from the small and common *exteriorities* of life.

**Raucous.**

*Raucous*; raw'-kus; means, harsh; throaty.

When she returned home, as the guinea fowl were at their *raucous* matins, she was able to tell her mother that the Scott had not attended the ball, and Mary Fawcett knew that Dr. Hamilton had managed to detain him.

**Isolated.**

*Isolated*; accent on *is*; *i* as in *it*; or less frequently *i* as in *isle*; means cut off.

"Every circumstance of my life has *isolated* me from the structure called society."

**Assuaged.**

*Assuaged*; a-swaged'; means to cause to be less severe.

Her life was his, and to punish him *assuaged* nothing of his sorrow.

**Sophistry.**

*Sophistry*; sof'-is-tri; means false reasoning.

"I attempted no *sophistry* with my cousin," said Hamilton, and for that reason I think I have put the final corking-pin into our friendship.

EXPRESSIVE PHRASES.

From THE CONQUEROR, by Gertrude Atherton.

Golden Guide Number VII. Exercise your constructive faculty in combining words into expressive phraseology, and thus enrich the spoken and the written expression of your thought. From *How Can I Increase My Vocabulary*?

**Flexible Manner.**

It was my original intention to write a biography of Alexander Hamilton in a more *flexible manner* than is customary with that method of introducing the dead to the living, but without impinging upon the territory of fiction.

**Wider Acquaintance.**

\* \* \* But after a *wider acquaintance* with the generally romantic character of his life, to say nothing of the personality of this most endearing and extraordinary of all our public men, the instinct of the novelist proved too strong  
\* \* \*

**Familiar Medium; Historical Sequence.**

\* \* \* I no sooner had my pen in hand than I found myself working in the *familiar medium*, although preserving the *historical sequence*.

**Dramatized Biography.**

But, after all, what is character but *dramatized biography*?

**Graces of Fiction.**

We strive to make our creations as real to the world as they are to us. Why, then, not throw the *graces of fiction* over the sharp hard facts that historians have laborously gathered.

**Infinitely Various.**

At all events, this *infinitely various* story of

Hamilton appealed too strongly to my imagination to be frowned aside; so here, for better or worse, is the result.

**Documentary or Published Facts; Family Tradition.**

Nevertheless, and although my method may cause the book to read like fiction, I am conscientious in asserting that almost every important incident here related of his American career is founded on *documentary or published facts* or upon *family tradition*; the few that are not have their roots among the probabilities, and suggested themselves.

**Mental Hurricanes.**

\* \* \* She had loved her brilliant husband in her youth, and all the social triumphs of a handsome and fortunate young woman had been hers. In the deep calm which now intervened between the two *mental hurricanes* of her life, she sometimes wondered if she had exaggerated her past afflictions; and before she died, she knew how insignificant the tragedy of her life had been.

**Uncritical Affection.**

Mary Fawcett's children had not approved her course, for they remembered their father as the most indulgent and charming of men, whose frequent tempers were quickly forgotten; and year by year she became more wholly devoted to the girl who clung to her with a passionate and *uncritical affection*.

**Clearness of Insight; Deliberation of Judgment.**

But Mary Fawcett, still hot-headed and impulsive in her second half-century, was more prone to err in crises than her daughter. In spite of the deeper passions of her nature, Rachel, except when under the lash of strong excitement, had a certain *clearness of insight and deliberation of judgment* which her mother lacked to her last day.

**Artistically possible.**

As for the West Indian part, although I was obliged to work upon the bare skeleton I unearthed in the old Common Records and Church Registers, still the fact remains that I did find the skeleton, which I have emphasized as far as is *artistically possible*.

**Romancing Propensity; Horizon of the Probabilities.**

\* \* \* Therefore, I feel confident that I have held my *romancing propensity* well within the *horizon* of the probabilities; at all events, I have depicted nothing which in any way interferes with the veracity of history.

**Unburdened My Imagination.**

However, having *unburdened my imagination*, I shall in course of a year or two, write the biography I first had in mind. No writer, indeed, could assume a more delightful task than to chronicle, in any form, Hamilton's stupendous services to this country and his infinite variety.

**Glittering Luxuriance.**

\* \* \* In Charles Town, the capital since the submergence of James Town in 1680, are the remains of large town houses and fine old stone walls, which one can hardly see from the roadstead, so thick are the royal palms and the cocoanut trees among the ruins, wriggling their splendor bodies through every crevice and flaunting their *glittering luxuriance* above every broken wall.

**Future Insignificance.**

But in the days when the maternal grandparents of Alexander Hamilton looked down a trifle upon those who dwelt on other isles, Nevis recked of *future insignificance* as little as a beauty dreams of age.

**Historic Houses.**

In the previous century, England, after the mortification of the Royalists by Cromwell, had sent to Nevis, Hamiltons, Herberts, Russells, and many another refugee from her *historic houses*.

**Soft Aggravation.**

Even when Nevis is wholly visible, there is always a white cloud above her head. As night falls, it becomes evident that this *soft aggravation* of her beauty is but a night-robe hung on high. It is at about seven in the evening that she begins to draw down her garment of mist, but she is long in perfecting that nocturnal toilette. Lonely and neglected, she still is a beauty, exacting and fastidious. The cloud is tortured into many shapes before it meets her taste. She snatches it off, redispenses it, dons and takes it off again, wraps it about her with yet more enchanting folds, until by nine o'clock, it sweeps the sea; and Nevis, the proudest island of the Caribees, has secluded herself from those cynical old neighbors, who no longer bend the knee.

# Errors of English

FROM THE CONQUEROR, by Gertrude Atherton.

\* \* \* But before that period, when to the disparity in time were added the irritability of age in the man and the imperiousness of maturity in the woman, they were happy in their children, in their rising fortunes, and, for a time, in one another.

Note.—A nice employment of *each other* and *one another* restricts the use of *each other* to two persons; *one another* to more than two.

THE CORRECT WORD gives the following:

## Each Other and One Another.

*Each other* is properly used of only two persons; *one another*, of more than two; as: "The two children love *each other* dearly;" "The *three* sisters are devoted to *one another*." *Each*, without *other* may be used of several; as, "*Each* pupil is requested to remain after school."

Thus came into the world under the most painful conditions, one of the unhappiest women that *has* lived.

Note.—"That *have* lived" is the required form, the antecedent of *that* being *women*. Rule.—The relative pronoun is construed as singular or plural (and hence its verb) according as the antecedent of the relative pronoun is singular or plural.

THE CORRECT WORD, p. 204, gives the following:

## Concord of Verb with Antecedent of Relative Pronoun.\*

A verb that has for its subject a relative pronoun, is singular or plural according as the antecedent of the relative pronoun is singular or plural; thus: "This is one of the most interesting *books* that *have* appeared this year." The plural form *have* is correct, for the reason that the antecedent *books* of the relative pronoun *that* is plural.

In the sentence, "This is the only *one* of the books that *is* worth reading," it is the pronoun *one*, and not the noun *books*, that is the antecedent of the relative pronoun *that*.

When the relative pronoun has for its antecedent a personal pronoun, caution is necessary in order that the verb may be of either the first, the second, or the third person, as required. In

other words, the verb that has for its subject a relative pronoun must agree with the antecedent of that relative in person as well as in number; thus:

It is *I* who *am* in the wrong.

It is *you* who *are* in the wrong.

It is *he* (or *she*) who *is* in the wrong.

It is *we* (or *they*) who *are* in the wrong.

"It is *I*, your teacher, who *am* in the wrong."

In the last sentence, note that even if the appositional noun were regarded as the antecedent of the relative pronoun, the person and the number would be the same, because of the agreement of the appositional noun with its antecedent in both person and number.

Note.—In the case of compound antecedents, the verb agrees in person and number with the antecedent that immediately precedes the relative; thus:

It is either he or *I* that *am* to blame.

It is either he or your *friends* that *are* in the wrong.

It is either you or *I* that *am* to blame.

Rachel gradually learned that Hamilton was *not as strong as herself*.

Note.—"Not *so* strong as *she*" is the correct form. *So* is properly required after a negative. *As* introduces a clause; hence "*as she*" (was) is the required form, the compound personal pronoun is correctly used only in a reflexive or in an emphatic sense.

The kinsman of the leading families on the Island and the most beautiful daughter of old John and Mary Fawcett were a constant and agitating theme, but two *people* lived their life of secluded and poignant happiness, and took Nevis or St. Kitts into little account.

Note.—"Two *persons*" is the correct form. *people* applying properly to a large number, as "The *people* of the church."

THE CORRECT WORD gives the following:

## People and Persons.

The use of *people* is incorrect in speaking of a small number of *persons*. *People* is used primarily of a body of *persons* who compose a community, tribe, or nation; as, "The *people* of the United States;" "The *people* of Israel." While

it may be also used of *persons*, as, "The young *people* of the church," "the room was full of *people*," it should not be used of a very small number; thus: instead of saying, "There were only a few *people* present," one properly says, "There were only a few *persons* present."

Her oneness was a magnet for his gregariousness and concentrated it upon *herself*.

Note.—*Her* is the correct form, *herself* being used only in a reflexive or an emphatic sense.

THE CORRECT WORD gives the following:

### Herself, Himself.

*Herself, himself, yourself, myself*, etc., are properly used only in either a reflexive or an emphatic sense, as, "She hurt *herself*," "She *herself* said so," "She bought this for *herself*,"

*himself* referring back to the pronoun *she*. Likewise *himself* refers back to *he*; *yourself* to *you*, etc.; as, "He *himself* said so," "You have no one but *yourself* to blame." Constructions in which the "self pronouns" do not refer back to the person used, are incorrect; thus: "This is for *yourself*," "With love to your mother and *yourself*, I am," etc., are incorrect.

He carried Rachel safely through her childhood complaints and the darkest of her days; and if his was the hand which opened the gates between *herself* and history, who shall say in the light of the glorified result that its master should not sleep in peace?

Note.—"Between *her* and history" is the correct form. (See foregoing excerpt.)

## Helps for Writers

Columbia, Mo.

EDITOR CORRECT ENGLISH:

Here are some excerpts from "The Inside of the Cup," and "Conniston." I pass them on to you for your comment.

A SUBSCRIBER.

From Winston Churchill's *The Inside of the Cup*:

1. "—It's pulled him down,—you've noticed that he looks badly?" Page 82.

2. That the brilliant Mrs. Larrabee should have desired him—or what she believed was him—was food enough for thought, was an indication of an idealism in her nature that he would not have suspected. Page 103.

3. Hodder did not relish half truths; and he felt that, however scant his intercourse in the future might be with Alison Parr, he would have liked to have kept it on that basis of frankness in which it had begun. Page 207.

4. Where would he go? to what might he turn his hand, since all were vanity and illusion? Page 214.

5. "I was sorry," the banker continued, after a perceptible pause, "that you could not see your way clear to have come with me on the cruise." Page 332.

6. Was it possible that she, Alison Parr, were going to church now? Page 353.

7. And presently glancing about, she took in that the church was fuller than she ever remembered having seen it. Page 357.

8. —but a more or less intimate knowledge of these ancient customs were necessary. Page 364.

9. —and the memory came to him of the harrowing afternoon he had once spent with her, when she would have seemed to have predicted the very thing which had now happened to him. Page 381.

10. If they are, the Church can neither make it or dissolve it, but merely confirm and acknowledge the work of the Spirit. Page 508.

From Winston Churchill, *Conniston*:

11. —mahogany bookcases filled with such authors who had chosen to comply with Miss Lucretia's somewhat rigorous censorship. Page 326.

12. "—for I am determined that you will be my wife." Id., page 371.

13. —the arrival in the capital on Wednesday of Judge Bass, whom it was thought had permanently retired from politics. Id., page 486.

14. —which sprang from a natural solicita-

tion for the welfare and happiness of my only child. Id., page 513.

15. "And this is young Mr. Carvel, whom I hear wins every hunt in the colony?" said he. Richard Carvel, page 121.

16. —the heroism that a woman of such a mould must have gone through. Id., page 267.

17. "—save only three, whom I suspect are not our friends." The Crossing, page 167.

Answer.—The insistence of writers and of a large body of speakers upon the adverbial form where the adjective is required, will in time, establish the use of the adverb, which will then be construed as an adjective. This seems to be the future of "look (and feel) badly."

2. "Or what she believed was *he*," the nominative *he* of course, being required after *was*.

3. "He would have liked *to keep it*."

4. "Since all *was* vanity and illusion."

5. "That you could not have seen your way clear *to come*," etc.

6. "*Was* going to church now."

7. "Than she remembered ever having seen it."

8. "*Was* necessary."

9. "When she would have seem *to predict*."

10. "Can neither make it *nor* dissolve it."

11. "With such authors *as* had chosen."

12. "For I am determined that you *shall* be my wife."

13. "*Who* it was thought, had permanently retired from politics."

14. "Solicitude."

15. "*Who* I hear wins every hunt."

16. "Must have shown."

17. "Saw only three *who*, I suspect, are not our friends."

Editor CORRECT ENGLISH: Maron, Ind.

Kindly comment on the following:

1. In fact, the first alliance with a foreign power ever made by England was the treaty of Windsor, May 9th, 1386, when Richard II. and John of Portugal mutually agreed to aid *one another* against all enemies and to make no alliances without each other's knowledge.

Independent, Nov. 2nd.

2. Col. Roosevelt spoke *in* Ithaca last Thursday, and the venerable ex-President White of Cornell paid him the compliment of going to hear him.

The Nation, Oct. 29th.

3. Victorious, Islam from the outset offered *three alternatives* to the conquered foes: believe, pay tribute, or die. (The Balkans: A Laboratory of History; Sloan.)

4. The International jealousies of the powers *further* west. (Ibid.)

5. Whatever was the case a few years *since* and no one doubts that Turkish soldiers *were* then the criminal brutes. (The Balkans; Sloan.)

6. Their clothing consisted of tunic, trousers and shoes somewhat *like* those described but widely different in important respects. (Ibid.)

7. It was an age of elegant luxurious living: The townfolk thrived on the *industries* contributing to such an existence. (Ibid.)

8. It is true that in *Kant* thinking predominated abnormally over seeing; whereas, the eye was the centre of Goethe's intellectual life. The latter's thinking aimed to be concrete and to be drawn exclusively from visibility. (The Dial, Nov. 1st.)

9. Sir Cecil Spring—Rue the British ambassador, announced on Oct. 22, that the first named vessel had been released on *it* being ascertained that the oil in her tanks was destined for the Danish Petroleum Company. (The Nation, Oct. 29th.)

#### A READER.

Answers.—1. In nice usage, *each other* applies to two persons; *one another* to more than two; hence *each other* is the correct form. See THE CORRECT WORD: HOW TO USE IT.

2. Use *in* of large and well-known places; *at* of small places. See *Ibid*.

3. Incorrect, *alternative* meaning one or the other, properly applies to only two things. See *Ibid*.

4. *Farther*; *further* being restricted to express what is additional, *farther*, to express distance. See *Ibid*.

5. *Ago*. See *Ibid*.

6. O. K.

7. O. K. The abstract noun *industry* being capable, like many other abstract nouns, of being converted into a common noun by the addition of *s*. See *Ibid*.

8. Place a comma after *Kant*.

9. *Its*. See *Ibid*.

# The Cross

By Josephine Turck Baker

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(To the mothers of the martyred dead upon the field of battle.)

My flesh cries out for its own flesh!  
My blood demands its own heart's blood!  
The thundrous roar of cannon is the answer  
to my call.

Give me back my flesh and blood!  
To bring forth I did pass through dark Gethsemane,  
And bear with Him the tortures of the Cross;  
And to what end? to add one more unto the  
Martyred dead upon the field of battle.  
His dear face, covered with my kisses,  
Uprturned in marble coldness, blood-stained,  
The death-dew gathering on his brow.  
His sweet voice, lingering fondly "Farewell, Mother!"  
forever stilled.

His loving arms entwined about me,  
Mangled, torn with shot and shell.  
O Mother of the Christ!  
Again I pass through dark Gethsemane,  
And share with thee the tortures of the Cross.

# Queries and Answers

Selected from the Editor's Daily Mail

## Von, Allies, Folks.

EDITOR CORRECT ENGLISH: Chilton, Texas.

Please give, in your next issue of CORRECT ENGLISH, the definition of *von*, the pronunciation of *allies*, as "The Allies have won a great victory." State whether *folks* in the following sentence is correct: "Give my best regards to your *folks*."

I appreciate reading CORRECT ENGLISH.

A BUSINESS MAN.

Answer.—The meaning of *von* is *of*: used in the sense of "of the family of."

2. *Allies* (noun and verb) is pronounced with the accent on the second syllable; *lies* is pronounced like *lize*; *i* as in *ice*.

3. "Give my best regards to your *family*," is preferred by many speakers, but *folks* is also correct.

The following uses of *folks* are given in THE CORRECT WORD, p. 69:

### Folk and Folks.

*Folk* is a collective noun and is used in the sense of either *people* or *peoples*; as, "The English are virtually the same people or *folk* as the Dutch, both belonging to the same division,—the Low German of the Teutonic Branch of the Aryan Family." *Folks* is used in the sense of *persons*; as, "The young *folks* of the church;" "The poor *folks* of the town;" "The old *folks* at home;" "How are your *folks*?" The pluralizing of *folks* has been censured by some authorities, but the criticism is unwarrantable, *folks* used in the sense of *persons* being recorded as unobjectionable.

I thank you for your appreciation.

### Lying, Has Laid.

EDITOR CORRECT ENGLISH: Aurora, N. C.

Kindly inform me whether the following sentences are correct:

1. "Sure enough, *lying* with the other contents, were the two one thousand dollar bills."

2. "She used to tell Christophe that he *was* like a hen that *has* laid an egg."

3. Please indicate the pronunciation of the following:

(a) *Carnegie*.

Your magazine is invaluable to me.

A SUBSCRIBER.

Answer.—*Lying* is correct, inaction being expressed by *lie, lay, lying, lain*.

2. "*Had* laid" is the correct form.

3. I do not know how Mr. Carnegie pronounces his name, but those who speak with authority, pronounce it *Karnee'gee*.

I thank you for your words of praise.

### De Guy Maupassant.

*De Guy Maupassant*, French novelist (1850-1893) is pronounced De-gee Mo-pah-san; *e* in *de* approaches *u* in *us*; *ee* in *gee* like *ee* in *cel*; *g* like *g* in *get*; *o* in *mo* like *o* in *old*; *a* in *pah* and *san* like *a* in *father*; *n*, nasalized; primary accent on *san*; secondary accents on *pah* and *san*.

### He Sleeps Soundly.

Minneapolis, Oct. 21, 1914.

EDITOR CORRECT ENGLISH:

Please tell through the next issue of your magazine which is the correct form of the following sentence, "He sleeps *soundly*," or "He sleeps *sound*."

Answer.—Either *sound* or *soundly* is correct, *sound* being construed as an adverb as well as an adjective.

### As If It Were.

EDITOR CORRECT ENGLISH:

In the attached clipping, is not "was" incorrectly used? In this instance should not "were" be used after "if"?

"We will not do so-and-so because we have never done it—as if that was a reason! Or we have always done so-and-so, therefore we must always do it—as if that *was* logic.—Arnold Bennett.

A SUBSCRIBER.

Answer.—*Were* is the correct form, *were* and not *was* being required to express a supposition merely thought of. *Was* is properly used after *if* when the meaning is "indicative," as, "If there was time (and there was) why did you not tell me before." "As if" always calls for the subjunctive *were* or *had been*, as the tense may require.

# Business English for the Busy Man

## Speak To and Speak With.

Editor CORRECT ENGLISH:

Kindly inform me, through the next issue of CORRECT ENGLISH, which of the following sentences is correct:

1. "I should like to speak with him."
2. "I should like to speak to him."

A SUBSCRIBER.

Answer.—The following excerpt from THE CORRECT WORD will fully answer your query.

When one wishes merely to communicate a fact to some one else, *speak to* is the correct wording; when one wishes to converse with another, *speak with* is the required form; as, "I wish to *speak to* Mr. Black" (communicate a fact); "I wish to *speak with* him" (converse with him).

## Change of Tense.

Youngstown, Ohio.

Editor CORRECT ENGLISH:

Kindly inform me whether the following construction is absolutely correct:

"This report was prepared by an expert, and serves the purpose admirably."

I believe that a better construction would be as follows, though I cannot prove my point:

"This report was prepared by an expert, and *it* serves the purpose admirably."

BUSINESS MAN.

Answer.—The revised sentence accords with a rhetorical rule that requires the introduction of a new subject where the tense is changed; hence, in strict usage, the second is the better construction.

## Finally; Previous To.

Little Rock, Ark.

Editor CORRECT ENGLISH:

Please explain what is wrong with the following sentences:

1. Finally he grew worse, and then he died.
2. Previous to dying, he made his will.

OBSERVER.

1. Finality is expressed by *finally*, hence the word is incorrect. "At length he grew worse, and then (or *at last* or *finally*) he died.

2. "Previously to dying, he made his will," accords with the grammatical rule to use an adverb when the verb is modified; but "previous

to" is now so largely used adverbially, that it is taking the place of the adverbial form, just as "prior to" has superseded "priorly to."

## Loan and Lend.

Chicago, Ill.

Editor CORRECT ENGLISH:

Will you kindly answer the following queries?

1. Is either of the following sentences correct?

(a) He *sets* his horse well.

(b) He *sits* his horse well.

2. Is the word *loan* ever used as a verb? I have always considered it a noun, but I heard a business man say recently that when money was referred to, *loan*, and not *lend*, was proper. Is there any authority for this? A SUBSCRIBER.

Answer.—1. The second is the correct form.

2. *Loan* is properly used only as a noun. The use of "to loan" in the wording "money to loan" falls under the noun construction in that "to loan" is an infinitive used as a noun (verbal noun) "money (for) to loan," *for* being supplied in the analysis. The following ruling from THE CORRECT WORD will interest you:

## Loaned and Lent.

*Lent* and *lend*, not *loaned* and *loan*, are the correct forms. *Loan* is properly used only as a noun; thus, "I *lent* him (or I will *lend* him) the money;" "He asked me for a *loan*."

The expression "money to *loan*" is correct, *to loan* being properly a noun (verbal) with the preposition *for* understood but not expressed.

## Employment and Employ.

Minneapolis, Minn.

Editor CORRECT ENGLISH:

1. Is it correct to say "How long did you remain in your master's employ?"

If the word *employment* were substituted for *employ*, the sentence would certainly be correct and it seems to me that the sentence with the word *employ* is also correct.

2. Is the following correct? "If a man ever rendered faithful service, that man is *me*," or should *I* be substituted for *me*. Kindly answer these questions soon.

A SUBSCRIBER.

1. Correct.

2. *I* is required.

**Punctuation.**

Little Rock, Ark.

Editor CORRECT ENGLISH:

Will you please advise in CORRECT ENGLISH where the commas should be placed in the following sentence:

"That Section 3 of Ordinance 1965 passed June 9, 1913, be and the same is hereby amended to read as follows":

SUBSCRIBER.

Answer.—The construction should be punctuated as follows: "That Section 3 of Ordinance 1965, passed June 9, 1913, be, and the same is hereby, amended to read as follows":

The clause (which was) passed (on) June 9, 1913, is non-restrictive (adds a new fact), and hence is properly set off by commas. I am construing *be* as an auxiliary of *amended*. If *be* amended is not the meaning, omit the comma after *hereby*.

**We Have No Vacancy.**

Editor CORRECT ENGLISH:

Kindly inform me through the next issue of CORRECT ENGLISH which of the following sentences is correct and why:

1. (a) \* \* \* and we are sorry that we do not have a vacancy to offer you. (Or)

(b) \* \* \* and we are sorry that we have no vacancy to offer you.

2. (a) We will appreciate the favor if you would advise us when we may. (Or)

(b) We will appreciate it if you, etc., etc.

A SUBSCRIBER.

Answer.—1. The second construction is the better form.

2. Equally correct.

**Is or Are.**

Philadelphia, Pa.

Editor CORRECT ENGLISH:

Kindly give me the correct forms for the following:

1. "We learn that neither Smith Brothers nor Brown and Company *is* (or *are*) making no more shipments."

In other words is a firm used as a collective noun and as such takes the singular form?

Is this correct?

2. "We should not advise *your* tampering with the matter."

A SUBSCRIBER.

Answer.—*Are* is the correct verb, the parts of the compound subject connected by *or* or *nor* being plural. "Smith Brothers" is a plural noun. "Brown and Company" is plural. (Note that *brothers* is plural, and that the presence of *and* in "Brown and Company" makes it plural.) "The Brown Company" (without *and*) is a collective noun, and is subject to special rules. The following rules from THE CORRECT WORD, page 212, govern the number of the compound subject (and hence of the verb) connected by *or* or *nor*:

Rule 10.—When the compound subject consists of two or more singular nouns or pronouns connected by the conjunctions "either—or" or "neither—nor," it is singular, and, hence, the verb is singular.

*Either* John *or* his father *is* going.

*Neither* John *nor* his father *is* going.

These conjunctions make the subject singular, for the reason that an assertion is made of only one of the subjects.

When the subjects differ in person, the verb agrees with the one that immediately precedes it.

*Either* he *or* I *am* going.

*Neither* he *nor* I *am* going.

When one of the subject nouns is plural, the plural verb is required, and the plural noun must immediately precede the verb.

*Either* James *or* his *sisters have* the book.

*Neither* James *nor* his *sisters have* the book.

In the case of pronouns, the same rule does not always obtain; thus, while the plural pronoun would immediately precede the verb in the sentence, "Either he or *they are* going," the singular pronoun would precede the verb in the sentence, "Either you or I *am* going," or "Either you or *he is* going." The reason for this is that precedence should be given to the position of *you*.

2. Correct, *tampering*, being a gerund (verbal noun) and hence requiring the noun or pronoun that precedes it to be in the possessive case. See *Ibid.* P, 113. *My going*.

# Home Study Course in Letter-Writing

Study the following models and write short letters exemplifying the instructions

## Lesson IV.

### The Conclusion of the Letter

The CONCLUSION of a letter consists of the complimentary close and the signature.

#### The Complimentary Close.

The COMPLIMENTARY close consists of expressions of civility, respect, or love, depending upon the relation that exists between the writer of the letter and the person to whom the letter is written. It should begin on a separate line and should be followed by a comma. The initial word should begin with a capital, and it should be placed near the middle of the body of the letter. Expressions that introduce the complimentary close, such as, "I am," "I remain," "and oblige," etc., should not be placed on the same line, but should form the closing words of the body of the letter.

The following are correct forms to use in the complimentary close:

Yours very truly, Very truly yours. ("Yours truly" and "Truly yours" are rarely used.);

Yours respectfully, Yours very respectfully, Respectfully yours, Very respectfully yours;

Yours sincerely, Yours very sincerely, Sincerely yours, Very sincerely yours;

Affectionately yours, Lovingly yours, Faithfully yours, Devotedly yours.

Note.—The forms in the first line are interchangeably used, and are appropriate for business letters where there is no special intimacy existing between the writer and the recipient of the letter; the forms in the second line are interchangeably used, but are appropriate only when the writer wishes to express respect; the forms in the third line are interchangeably used, and are correct when the relation between the writer and the recipient of the letter is somewhat intimate, less formality being conveyed by these expressions than by those in the first line

The forms in the last line are used in letters of love and friendship.

#### Models for the Complimentary Close of Business Letters.

*(Signature of an Individual.)*

Assuring you of my willingness to comply with your request, I am

Very truly yours, Frederick J. Huntington.

*(Signature of a Firm.)*

If you can give this matter your prompt attention, it will greatly oblige

Yours very truly,

Hamilton & Hamilton,

By Edward P. Black, Secretary.

*(Signature of an Unmarried Woman.)*

Thanking you for your kind interest, and assuring you that I shall be glad to receive an early reply, I am

Very truly yours,

(Miss) Alice M. Freeman.

Note.—If, for special reasons, the writer uses only her initials with her surname then the full name must be written in parenthesis; thus:

(Miss Alice M. Freeman.) A. M. Freeman.

(Ordinarily the first style is preferable.)

*(Signature of a Married Woman.)*

I thank you for the assistance that you have given me.

Very sincerely,

(Mrs. George J. Humphrey.)

Mary L. Humphrey.

(*Signature of a Widow.*)

Kindly send me a sample of the goods, and oblige

Yours very truly,

(Mrs.) Margaret E. James.

Note.—A widow generally uses her Christian name. If, however, her husband has been prominent in business, social, literary, political circles, or the like, and she wishes, for special reasons, to identify herself with her deceased husband's name, she may write her signature as follows:

(Mrs. John Henry James.)

Margaret E. James.

A woman must never use her husband's title. The wife of a general, a doctor, or a minister, for example, uses the name of her husband without his title. For example, the wife of Dr. John Brown signs her name as follows:

(Mrs. John Brown.)

Mary E. Brown.

Note.—Some authorities indicate that when writing to strangers with whom one has no especial business relations, and when writing to servants, a woman may then use her husband's name and her title in her signature; but, generally speaking, it is better for a woman to avoid doing so. The difficulty can be overcome by writing the letter in the third person. Thus:

"Mrs. James Gray, 2120 High Street, would like to have Miss Mary White come on Monday, instead of on Tuesday."

"Mrs. James Gray, 2120 High Street, would be glad to have Mrs. Black return the curtains that she has been mending, as soon as possible."

### Signatures of Social Letters.

In case of women, where the relation is intimate, only the Christian and the middle name (or initial) with the surname are permissible, it being taken for granted that the recipient of the letter knows the full title of the writer. In cases where the relation is not intimate, and where it is necessary that the recipient should know the name of the husband and the title of the writer, it is correct to follow the same style as in business letters. Again, in cases of extreme intimacy, where the Christian name is properly used in the salutation, the Christian name without the surname is used in the signature.

### Exercise.

Write five letters in which the foregoing instructions are illustrated.

Note.—The closing words of the body of the letter are given in order to show the relative position of the complimentary close to the body of the letter.

Assuring you that we can fill your order promptly, and awaiting your early communication, we are

Very truly yours,

We will send the books at once.

Yours very truly,

Hoping that you have not been inconvenienced by our delay, we are

Yours truly,

Assuring you that if you decide to engage me, I will give you my best efforts, I am

Very respectfully yours.

I thank you for your kindness in the past, and hope for a continuance of your interest.

Very sincerely yours,

The form of the complimentary close should always harmonize with that of the salutation, the degree of intimacy expressed in the salutation corresponding with that in the complimentary close; thus: a letter beginning, "Dear Sir," "Gentlemen," "Dear Madam," requires for its complimentary close "Yours truly," "Yours very truly," or "Very truly yours," unless the writer wishes to express respect; he should then use, "Yours respectfully," "Yours very respectfully," or "Very respectfully yours." A business letter beginning, "My dear Mr. Black," "My dear Mrs.

Black," requires for its complimentary close, "Yours sincerely," "Yours very sincerely" or "Sincerely yours." These three forms are often interchangeably used when the salutation is formal; as, "Dear Sir," "Dear Madam," etc., but it is better to restrict these expressions to letters in which the salutation expresses some degree of intimacy. Again, these forms are also used in friendly letters where there is not sufficient intimacy between the writer and the recipient of the letter to admit of such expressions as, "Affectionately yours," "Lovingly yours," etc.

#### **Models for the Complimentary Close of Letters of Love and Friendship.**

I shall be delighted to see you on Saturday.

Affectionately yours,

It is not necessary for me to add that you are always welcome.

Lovingly yours,

\* \* \* and be sure to write often.

Your loving sister,

Assuring you of my delight at the prospect of being with you on Wednesday, I am, believe me,

Your devoted friend,

It will give me much pleasure to join your party.

Faithfully yours,

#### **The Signature of a Letter.**

The SIGNATURE of a letter consists of the name of the writer. It should begin on a separate line, should be followed by a period, and should be placed below the complimentary close and to the right so that the terminal word may be about on a line with the margin of the letter.

#### **Models for the Signature of Business Letters.**

*(Signature of a Company.)*

Note.—The last paragraph of the body of the letter is given, in order to show the relative position of the signature to the rest of the letter.

Kindly see that our order is filled at once, as we are entirely out of these books.

Very truly yours,

The School-Text Publishing Company,

By John J. Gray, Manager.

Models of Introductions sent in by a Student  
of the Home Study Course in English.

Mesdames Hinz & Sandt,

516 Central Ave.,

Santa Ana, Cal.

Ladies:—Your letter.

TO AN UNMARRIED WOMAN.

Miss Mary Doe,

Venice, Cal.

Your letter.

or

Miss Mary Doe,

120 Winward Ave.,

Venice, Cal.

Dear Madam:—Your letter.

or

Miss Mary Doe,

Venice, Cal.

My dear Miss Doe:

Your letter.

Miss Mary Doe,

120 Windward Ave.,

Venice, Cal.

*Introduction of Business Letters to Women*

Dear Miss Doe:—Your letter.

TO MARRIED WOMEN

Mrs. Arthur Withers,

Portland, Ore.

Dear Madam:

Your letter.

or

Mrs. Arthur Withers,

230 Williams Ave.,

Portland, Ore.

Dear Madam:—Your letter.

TO A FIRM

Mesdames Hinz & Sandt,

Santa Ana, Cal.

Ladies:

Your letter.

## Course in Penmanship

Courtesy of the American Penman New York.

A stranger knocked at a man's door and told him of a fortune to be made says the Atlanta Georgian. "Urn" said the man. "It appears that considerable effort will be involved." "Oh, yes," said the stranger, "you will pass through many sleepless nights and toilsome days." "Urn," said the man, and who are you? "I am Opportunity." "Uh," said the man, "you call yourself Opportunity, but you look like Hard Work to me. And he slammed the door.

Young man, two ways are open before you in life. One points to degradation and want the other to usefulness and wealth.

In the old Grecian races only by any possible means, could gain the prize but in the race of human life there is no limiting of the prize to one. No one is debarred from competing; all may succeed, provided the right methods are followed.

# Home Study Course

## The Correct Word. How to Use It.

Study the uses of the following words from THE CORRECT WORD, and write illustrative sentences in the blank spaces, modelled after those in the text. The best illustrations sent in by the prize winners will be printed in the next issue of the Magazine. (The names will not be used.)\*

The sentences may be original or may be taken from other sources.

- Draft and Draught**.....
- Drank and Drunk**.....
- Drive and Ride**.....
- Due To** .....
- Each Other and One Another**.....
- Eat, Ate, Eaten**.....
- Effect and Affect**.....
- Either and Neither, He or She Is**.....
- Either, Neither and Any One**.....
- Either He or I am**.....
- Elder, Eldest; Older, Oldest**.....
- Elegant** .....
- Else and But**.....
- Else's** .....
- Emerge and Immerge**.....
- Emigrant and Immigrant**.....
- Eminence, Eminent; Imminence, Imminent;** .....
- Immanence, Immanent** .....
- En and In**.....
- Enclose and Inclose**.....

Enclosed (Inclosed) Please Find.....	.....
Enclose (Inclose) Herewith.....	.....
Endorse and Indorse.....	.....
Endorse (Indorse) and Approve.....	.....
Endwise .....	.....
Enthuse .....	.....
Epithet .....	.....
Equally as.....	.....
Er and Or.....	.....
Eruption and Irruption.....	.....
Especial and Special; Especially and Specially.....	.....
Ess .....	.....
Etc. ....	.....
Eternal and Everlasting .....	.....
Evenings .....	.....
Ever So and Never So.....	.....
Every Confidence .....	.....
Every Once and a While.....	.....
Every Which Way.....	.....
Evidence and Testimony.....	.....
Except and Excepting.....	.....
Excessively .....	.....
Excite and Incite.....	.....
Excuse Me and Pardon Me.....	.....
Executer and Executor.....	.....

## Queries From a Student

McKinney, Tex.

Editor CORRECT ENGLISH:

Please answer the following questions in the next issue of CORRECT ENGLISH:

1. Is the sentence, "I was certain which I would choose," in accordance with good usage? If so, what is the construction of the subordinate clause?

2. Which of the two forms, "She wrote it *with* a typewriter," or "She wrote it *on* a typewriter," correct? Is not *with* the more nearly logical?

3. Is the infinitive correctly used in the following: "The wish to be understood made him pains-taking"? Why not "The wish of being understood made him pains-taking"?

4. A very large number of text-books on grammar teach that *whom* in a restrictive relative clause, *why* in an adjective clause, *which* in a restrictive relative clause, and *that* in an objective clause, may be correctly omitted. Is this ruling supported by the best usage? Whether it is or not, is there not a pronounced tendency to omit them?

5. Kittredge & Farley in their Advanced English Grammar teach that "a car for sleeping" is an equivalent of "a sleeping car" just as "water for drinking" as an equivalent of "drinking water." It seems to me that "a car for sleeping in" or "a car in which to sleep" is an equivalent, but I can not bring myself to believe that "a car for sleeping" is. If my contention is sound, what is the syntax of "in"?

Do not forget that I am still recommending CORRECT ENGLISH to all my friends and acquaintances, and that I shall continue to do so. As important as a knowledge of current events is, I would sooner do without my daily newspaper than your magazine. It is devoted to a cause that is entitled to emphasis in this age of inexcusable haste and waste, and I deeply regret that it does not go into the home of every English-speaking family in the U. S. every month.

With best wishes for your continued success and thanking you for your many courtesies to me while a student of your course, I am,

Very truly yours,

FORMER STUDENT.

Answers.—1. "I was certain as to which I should choose," is the correct form. (The subordinate clause is the object of the preposition *to*, which may be construed as combined with the conjunction *as* to form a phrase preposition. Instead of *would*, *should* is required, *should* in the first person and *would* in the second and the third being required to express simple contingent futurity.

2. Yes; in the same sense that we would say, "She wrote it with a lead-pencil," the latter, however, conforms to usage.

3. The infinitive is correctly used. The infinitive and the gerund are both verbal nouns, and are closely related in their uses. *Wish* carries with it the desire for fulfilment; something yet to come, the verbal noun, ending in *ing*, does not convey this; furthermore, *to be understood* is an infinitive of *purpose*, "(for) to be understood." (*Purpose* is required to be expressed in this sentence.)

4. There is a growing tendency to omit the relative pronoun in special constructions where ambiguity would not result, as, "The man he most feared, entered the room." (Here the relative used as an object, is omitted.) So general has become this omission, that it may be said to be sanctioned by good usage. I note that good writers even in the same article vary in the use and the omission of the relative employed as an object. Of course it is always incorrect to omit the relative when required as a subject; as in the sentence, "It is the present owner bought the house." *Why* is also frequently omitted, as in the sentence, "The reason *why* he failed to write," etc. This omission is sanctioned by good usage.

5. The wording, "A car for sleeping," syntactically means a sleeping car. *In*, if used, would be construed as incorporated with the verb part of *sleeping*, (*sleeping* being a verbal noun and hence having a verb and a noun construction.) Compare with "This bed is to sleep *in*; that sofa, to lie *on*. The prepositions are construed as part of the verbals. "These cars are for sleeping," might be used in railroad phrasaology, but grammatically, it is as incorrect as to say "This room is for dining."

I thank you for your kind words.

# Home Study Course

Your Every Day Vocabulary.

How to Enlarge It.

Send in your papers for examination and accompany them with a self-addressed and stamped envelope for their return. The best illustrative sentences will be printed in the next issue. (Your name will not be used.)

Instruction.—Fill the blanks below with sentences modeled after those used in YOUR EVERY-DAY VOCABULARY: HOW TO ENLARGE IT.

**Benedict** .....  
**Benefaction** .....  
**Beneficence** .....  
**Benevolence** .....  
**Benign** .....  
**Benignant** .....  
**Benison** .....  
**Beprose** .....  
**Bequeath and Devise** .....  
**Berate** .....  
**Berceuse** .....  
**Bereaved, Bereft** .....  
**Beseech** .....  
**Besom** .....  
**Bespeak** .....  
**Bete noire** .....  
**Bewail** .....  
**Bibelot** .....  
**Bibliograph** .....

<b>Bibliographist</b>	.....
<b>Bibliomaniac</b>	.....
<b>Bicephalic</b>	.....
<b>Biduous</b>	.....
<b>Bifurcate</b>	.....
<b>Bijou</b>	.....
<b>Bilingual</b>	.....
<b>Bilinguist</b>	.....
<b>Billet-doux</b>	.....
<b>Biology</b>	.....
<b>Biologist</b>	.....
<b>Biolytic</b>	.....
<b>Bivouac</b>	.....
<b>Bizarre</b>	.....
<b>Blague</b>	.....
<b>Blandish</b>	.....
<b>Blandishment</b>	.....
<b>Blandly</b>	.....
<b>Blatant</b>	.....
<b>Boanerges</b>	.....
<b>Blazon</b>	.....
<b>Blazonry</b>	.....
<b>Blithe, Blithesome</b>	.....
<b>Bohemian</b>	.....
<b>Bolus</b>	.....

## Daily Drills in the Use of Correct English for the New Subscribers and Reminders for the Old.

Note.—This series began in January, 1914.

RULE.—Use the present and the past tense forms without *have*, *has*, or *had*; use the past participle forms with *have*, *has*, and *had*; and in the Passive Voice with *is*, and *was*; also with *have*, *has*, and *had* when required.

Note.—When two forms are given for the past and perfect tenses, it is generally safe to use only the first, the second form frequently being open to censure. In the majority of cases the shorter form is recommended.

bless        He will bless the little children.  
 blessed or He blessed the little children Sunday.  
       blest  
 blessed or  
       blest     He has blessed the little children

Note.—As past tense and participle, *blessed* is pronounced *blest*, and is often so written; as a participial adjective, it is pronounced *bless'ed*: as, "The *blessed* Sacrament."

blow        I will blow the dinner horn.  
 blew        I blew the dinner horn at noon.  
 blown       I have blown the dinner horn twice.  
  
 break       The dish will break if you drop it.  
 broke       The dish broke when you dropped it.  
 broken      The dish was broken by the fall.  
  
 bring       I bring the book every morning.  
 brought    I brought the book yesterday.  
 brought    I have brought the book each day.  
  
 build       I build air castles every day.  
 built or  
       built    I built a promising one yesterday.  
 built or    I have built many in my life.  
       built  
  
 burn        I shall burn the letter after I read it.  
 burnt or  
       burned I burnt it yesterday.  
 burnt or  
       burned I have burnt the letters every day.  
  
 burst       I burst the bag.  
 burst       I burst the bag yesterday.  
 burst       I have burst the bag.

buy         I shall buy a chair today.  
 bought      I bought a chair yesterday.  
 bought      I have bought a chair every day this week.  
  
 can          I can do the work today.  
 could        I could do the work tomorrow.  
  
 cast         Cast that aside.  
 cast         I cast the coat aside yesterday.  
 cast         I have cast the coat aside.  
  
 catch        Catch the ball in your right hand.  
 caught       I caught the child as he was falling.  
 caught       I have caught the ball.  
 chide        Do not chide the lad.  
  
 chid         I chid him yesterday.  
 chidden      I have chidden him each day.

Note.—*Chid* is occasionally used with the third form.

choose      I choose to do the work now.  
 chose        I chose to do the work later.  
 chosen       I have chosen to do the work.  
  
 cling        I cling to old ways.  
 clung        I clung to the old way before I knew better.  
 clung        I have clung to the old way because I know no better.  
  
 clothe       Clothe the lad in warm clothes.  
 clothed or  
       clad     I clothed him in thicker clothes last winter.  
  
 clothed or  
       clad     I have clothed him for a year.  
  
 come        Come home early.  
 came        I came home early last evening.  
 come        I have come home early every evening.  
  
 cost         It will cost \$5.00.  
 cost         It cost \$10.00 yesterday.  
 cost         It has cost me much labor.  
  
 creep        We must creep before we can walk.  
 crept        I crept along that way last week.  
 crept        I have crept along the rocks always.

crow	The roosters crow in the morning.	fall	Do not fall.
crowed	The roosters crowed in the morning.	fell	He fell yesterday.
crowed	The roosters have not crowed since daybreak.	fallen	He has just fallen.
cut	Cut the dress according to the cloth.	feed	Feed the hungry.
cut	I cut it yesterday.	fed	He fed the hungry during the winter.
cut	I have cut the dress.	fed	He has fed them.
dare	Dare to do right?	feel	Do not feel grieved over this.
dared or	He dared to do right.	felt	She felt ill yesterday.
durst		felt	She has felt ill for several days.
dared	He has dared to do right.	fight	I shall not fight this out in the courts.
deal	I shall deal with him gently.	fought	He fought it out in the courts last year.
dealt	I dealt with him gently in our interview.	fought	He has fought it out in the courts.
dealt	I have dealt with him gently.	fit	Her gown fits well.
dig	I shall dig deeply into the subject.	fitted	Her last gown fitted well.
dug or	I dug deeply into the matter when at college.	fitted	Her gowns have never fitted her well.
digged		flee	He attempted to flee from his pursuer.
dug or	I have dug deeply into the subject.	fled	They fled from their pursuers when they found themselves in danger.
digged		fled	They had fled before the enemy arrived.
do	Do as I do.	fly	He attempted to fly from his pursuers.
did	I did what you told me to do while you were gone.	flew	They flew from their pursuers when they saw them appear.
done	I have done what you told me to do.	flown	They had flown before the pursuers arrived.
draw	I shall draw a draft on him.		
drew	I drew the draft yesterday.		
drawn	I have just drawn the draft.		
dreamed or	I dream of her every night.		
dreamt	I dreamed of her last night.		
dreamed or			
dream	I have dreamed of her every night for a week.		
dreamt			
dress	She does not dress well.		
dressed	She dressed well last year.		
or drest			
dressed	She has always dressed well.		
or drest			
drink	I do not drink wine.		
drank	I drank a glass of water a few minutes since.		
drunk	I have just drunk a glass of water.	fling	Do not fling out innuendoes.
ate or eat	Eat slowly.	flung	He flung out several innuendoes while we were conversing.
eat	I ate my breakfast a few moments since.	flung	He had flung out several innuendoes before his opponent had an opportunity to answer him.
eaten	I have eaten my breakfast.		

*Flee* (*fled*, *fled*), and *fly* (*flew*, *flown*), used in the sense of, to attempt to escape; to seek safety in quick departure; to disappear quickly; to fade or disappear. are interchangeably used. In many other senses they are not interchangeable; thus: *fly*, *flew* and *flown*, meaning to pass quickly through the air; to shoot out; to dart forth quickly; when moved by sudden impulse, is not interchangeably used with *flee*, *fled*, *fled*; as Arrows *flew* about him." "The bird has *flown*." "The door *flew* open."

# Prize Answers in the Home Study Course

## THE CORRECT WORD: HOW TO USE IT.

### **Backward and Backwards.**

The *backward* boy is walking *backwards*.

### **Bad and Badly.**

The *bad* boy behaved *badly*.

### **Badly and Very Much.**

I am *very much* in need of a dollar.

### **Bad Grammar.**

He uses *incorrect English* continually.

### **Balance instead of Remainder or Rest.**

The *rest* of the book is uninteresting.

### **Bathos and Pathos.**

The speaker is noted for his *bathos*, but I prefer one who by his *pathos* awakens thought.

### **Be (verb).**

If you were I, should you like to be *I*?

### **Be Back.**

He will *come back* soon.

### **Been To.**

I have *been to* church every day since I have been in the city. (In strict usage "been at.")

### **Beg instead of Wish.**

I *wish* to state that the shipment is ready.

### **Beg Pardon.**

Madam, I *beg your pardon*.

### **Began and Begun.**

He *began* work on the big bridge last week, and he *has just begun* work on the new house.

### **Behave.**

Young man, will you *behave*?

### **Being.**

The plans are now *being considered*.

### **Beside.**

He sat *beside* her in the theater. There was no one *besides* me.

### **Between You and Me.**

*Between you and me* it is very difficult.

### **Bound.**

The man is *bound* by a rigid contract.

### **Both.**

*Both* girls are in my employ.

### **Brethren and Brothers.**

Many of the *brethren* of the Methodist Church are *brothers* by birth.

### **Bright and Brightly.**

The sun shines *brightly*, or *bright*.

### **Bring and Fetch.**

Mary will *bring* me a book from the store. Margaret, please *fetch* me a book from the library. (Or *go and bring*.)

### **But Him.**

No one went to Houghton *but him and me*.

### **But That and But What.**

I do not know *but that* I shall go to Chicago; but I have no money *but what* you have given me.

### **By and Of.**

I know a man *of* wealth *by* the name *of* Jones.

### **By and With.**

John accidentally shot George *with* a rifle.

### **Call On.**

My salesman will *call on* you in a few days.

### **Came Near for Almost.**

James *almost* fell down stairs.

### **Can and May.**

You *may* go to the city tomorrow, if you *can* get permission of the manager.

### **Can But and Can Not But.**

I *can but* feel that the European war *cannot but* turn civilization backwards.

### **Cannot and Can Not.**

*Cannot* is a different form of *can not*.

### **Casualty.**

An incorrect form of *casualty*; the *casualty* company failed.

### **Chance.**

His *chances* for success are good.

### **Character and Reputation.**

False charges may hurt one's *reputation* but they cannot mar one's *character*.

### **Chiefest.**

The *chief* news of the day is war news. (*Chiefest* is obsolete.)

### **Claim and Maintain.**

I *maintain* that I am right.

### **Climb Up and Climb Down.**

The man who *climbed* up the ladder can *climb* down again.

**Come and Go.**

I will *come* to your house in the morning, if you will *go* to the city with me.

**Commence, Begin, Start.**

He will *begin* to tear the building down as soon as you *start* for the city.

**Commonly, Generally, Frequently, Usually.**

It is *commonly* known that he *generally* goes to town once a week. Mary *frequently* visits her aunt, and her aunt *usually* returns home with her.

**Comic, Comical.**

It is a *comic* play written from a *comic* story.

**Company at Dinner.**

Jane is going to have company *at* dinner.

**Compare With and Compare To.**

John's voice is not to be *compared with* James' voice. Her voice was *compared to* the nightingale's.

**Compensation and Remuneration.**

The pleasure is sufficient *compensation* for the hardship. He was *remunerated* for the interest manifested in his work by an increase in salary.

**Complete and Finished.**

When I have *finished* my dinner I shall be ready to *complete* the building of your barn.

**Conclude and Decide.**

If I *conclude* that he has deceived me, I shall decide to have no more to do with him.

**Concord of Subject and Verb.**

A verb is singular or plural according as its subject is regarded at singular or plural in meaning.

**Confess and Admit.**

I *admit* that your statement is correct, but I shall not *confess* that I am wrong.

**Confide In and Confide To.**

I *confide in* my brother but I should rather *confide to* my mother.

**Constant.**

Jennie is my most *constant* friend.

**Contagious and Infectious.**

The South is in constant fear of *contagious* diseases while the North dreads *infectious* diseases.

**Contemptible and Contemptuous.**

His conduct was *contemptible* and his manner *contemptuous*.

**Continual and Continuous.**

He was subject to *continual* annoyance and his nerves were in such condition that he could not work *continuously*.

**Contractions.**

Contractions are permissible in conversation but should not be used in dignified utterance or formal writing; thus, "*I'm* not able to go" is correct in every day usage but not in formal speech.

**Contrast With.**

In *contrast with* Lindis, Edith is the prettier girl.

**Convenient and Commodious.**

The room is *commodious* and is *convenient* for my purpose.

**Corporeal and Corporal.**

I do not believe in *corporal* punishment.

**Correspond To and With.**

The description does not *correspond to* my idea, but I will *correspond with* her, if she is willing.

**Cos.**

Our *Co.'s* lawyer will bring suit against all the *Cos.'* attorneys of the Copper Range.

**Couple and Two.**

The *couple* who were married when we were in San Francisco have *two* very pretty children.

**Creditable and Credible.**

His work as an author is *creditable*, but his last story is not *credible*.

**Culture and Cultivation.**

*Culture* is now used to denote the higher development of the best qualities of man's mental and spiritual nature; as, "He is a man of *culture*."

**Cunning.**

The fox is a *cunning* animal.

**Cupfuls and Teaspoonfuls.**

The domestic science teacher told her pupils to use four *cupfuls* of flour and three *teaspoonfuls* of baking powder. There are three *cups full* and four *teaspoons full* on my table.

**Curious.**

John is *curious* to know the secrets of the order.

**Custom and Habit.**

Lucile followed the *custom* of rising early until it became a *habit*.

# The Literary Workshop Helps for Writers

By JOSEPHINE TURCK BAKER

Price, \$1.25

Examination Price, 75c.

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CORRECT ENGLISH PUBLISHING CO.  
EVANSTON, ILL.

# A PERSONAL INVITATION TO OUR READERS

## To Become Members of the Correct English Publishing Company

By Josephine Turck Baker

Editor and Founder of Correct English

You undoubtedly know that people generally have become vitally interested in their English; that they have come to realize how indispensable in both social and business life is a knowledge of its correct use; but you may not know that this interest is due both directly and indirectly to CORRECT ENGLISH: HOW TO USE IT, which has appeared monthly since 1899, and which has been circulated widely in every part of the world where the English language is spoken.

CORRECT ENGLISH was the pioneer in a world-wide movement that has been caught up by other publishers. All the large publishers are now putting out works on English, having derived their inspiration from the popularity of this magazine. The largest company in the United States wrote me in 1903 and requested that I permit them to publish my works as they should appear from time to time. Upon my declination, this company has put out works yearly on English, which are excellent of their kind, and which have also contributed to the popularizing of the subject of English.

Until the appearance of CORRECT ENGLISH MAGAZINE, the study of English (and of Grammar especially) was considered as suitable only for the school-room, and even there was frequently avoided whenever possible,—this because of the “dry-as-dust” methods of instruction. CORRECT ENGLISH presented the subject so simply, comprehensively, and lucidly, and withal so popularly, that it attracted at once the attention of both the cultured and the uncultured alike. We have among our subscribers, some of the most eminent authors of the present time; prominent business and professional men and women; also those who are unacquainted with the language either through lack of education or because of their foreign nationality.

In the thirteen books so far published, a wide range of subjects is covered, the various titles treated, covering the needs of every progressive man and woman who is interested in the study of English. The lawyer, the doctor, the minister, the teacher, the pupil, the business man or woman, the stenographer, the Editor, the Author,—all can find in the CORRECT ENGLISH publications the practical instruction that they seek.

In inviting you to become a stock-holder in the CORRECT ENGLISH PUBLISHING COMPANY,

I can do so with the assurance that your interests will be conserved. I began my enterprise fourteen years ago without one dollar of capital, my only asset being my knowledge of the correct use of English, and a determination to compass the globe in helping others to acquire this same knowledge. Since January, 1911, I have filled thirty-seven thousand subscriptions in Japan alone, sending the shipments by freight direct to Tokyo. Besides these, the number of subscribers enrolled from China, Spain, South America, Germany, France, England, The Philippines, Hawaii, Mexico and other countries is little short of marvelous. Probably no other magazine published in the United States has so large a foreign circulation. CORRECT ENGLISH is unique, also, in being the only magazine in the world devoted exclusively to the advancement of the correct use of the English language.

All this work had been accomplished up to 1912 without one dollar of borrowed capital, the revenues from the magazine and the books having been used for the needs of the business, besides supplying me with an income sufficiently large to cover my personal needs and to enable me to acquire some valuable real-estate properties. But it was not my intention to rest here. A year ago I incorporated the CORRECT ENGLISH PUBLISHING COMPANY, and sold several shares of stock, ranging from 1 share to 50 shares to the individual. With the increased capital, I have been able to bring out larger editions of the books, and thereby have greatly reduced the cost of production; in so doing, I found that the profits of the business were sufficiently large to pay a dividend of 10 per cent on moneys invested.

On November 1, 1912, the dividends, which are payable semi-annually, were issued on a basis of 10 per cent of the amount of the stock purchased; on May 1st we issued our second dividends on the same basis. As I have at stake the interest, financial and otherwise, of each one of the stock-holders, I shall pursue in the future the same safe policy as in the past, so as to conserve in each instance, the interest of those who wish to share with me the profits of this lucrative business.

Yours for co-operation,  
JOSEPHINE TURCK BAKER.

# SUCCESS-POWERS

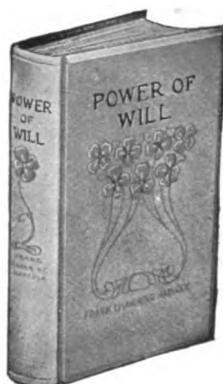
## "Power of Will" tells you

The Law of Great Thinking.  
The Four Factors on which great thinking depends.  
How to develop analytical power.  
How to think "all around" any subject.  
How to throw the mind into deliberate, controlled, productive thinking.  
Detailed directions for Perfect Mind Concentration.  
How to acquire the power of Consecutive Thinking, Reasoning, Analysis.  
How to make any topic yield ideas, instructions, material, for essays, speeches, compositions, descriptions.  
How to acquire the skill of Creative Writing.  
How to guard against errors in Thought.  
How to make the Will supreme in the Mental Realm.  
How to drive from the mind all unwelcome thoughts.  
How to follow any line of thought with keen, concentrated power.  
How to develop Reasoning Power.  
How to handle the mind in Creative Thinking.  
The secret of Building Mind Power.  
How the Will is made to act.  
How to test your Will.  
How a Strong Will is Master of Body.  
What creates Human Power.  
The Six Principles of Will-training.  
Definite Methods for developing Will.  
The Seven Ways that Moral development builds Will-Power.  
How to develop to a high degree the Mental Moods of Interest, Feeling, Energy, Permission, Decision, Continuity, Understanding, Reason.  
The Six Crown Principles for multiplying Will-Power.  
The NINETY-NINE STAR METHODS for using Will-Power in the Conduct of Life.  
The Seven Great Principles of drill in Mental, Physical, Personal power.  
The FIFTY-ONE MAXIMS for Applied power of Perception, Memory, Imagination, Self Analysis, Control.  
How to make the Eye a great power in Influence and Observation.  
How to develop a strong keen gaze.  
How to make the Eye yield values in Mind-Power.  
How to concentrate the eye upon what is before you—object, person, printed page, work.  
How to school the eye for power in business, society, public.  
How to force Will into the eye.  
How to cultivate a bright, attracting, intelligent eye expression.  
How to become aware of Nerve Action.  
How to keep the body well-poised.  
How to open the Mind and Body for reception of incoming power.  
How to exercise the nerves.  
How to throw off the mood of Worry.  
Affirmation of Supreme Well-being.  
How to overcome the tyranny of the Nervous system.  
How to secure steady nerves.  
How to keep the body quiet, controlled conserved in power, eliminating all nerve-force destroying habits.  
How to train the great executive servant of the Mind—the Hand.  
How to maintain the Central Factors of Body health.  
The First, Second and Third difficulties in Mastering Harmful Habits.  
The Law of Will-Power in Habits.  
The Mental Law of Habit Cure.

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By FRANK CHANNING HADDOCK, Ph. D.

This great Training-System builds



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WILL  
CULTURE  
MAGNETISM  
INTELLECT  
INFLUENCE  
LEADERSHIP  
MASTERY  
FINANCIAL  
ABILITY

"Power of Will" makes your mind a Creative Power; trains you for the Winning Personality; produces Courage-Confidence; builds Brilliancy of Intellect; brings a Splendid Control of Self in Thought, Action, Conduct; develops Mental and Physical Energy; creates mastery of Men and Situations; schools the Five Senses; insures Poise, Power and Influence in Public Affairs; in short—it unfolds Mental and Physical Powers. Over 1000 laws, rules, regimes, methods for developing the traits and powers mentioned in side columns. Not a commonplace essay but ACTUAL METHODS which produce the results you are after. When you receive this book, you'll vow you've got a gold mine.

To the psychologist and student of self-culture this volume will be a treasure; to professional men, such as lawyers, doctors, ministers, teachers, public officials, it is a revelation of the laws of mental action and control; to business men, such as merchants, salesmen, clerks, bankers, etc., it becomes a great creator of financial power, with infallible regimes for clear thinking, personal influence and management of men; to the young man or woman seeking a foundation for Mental or Physical Supremacy, it is worth double its weight in gold.

N. Y. Times says: "Plain, practical, scientific". Health Culture: "Of infinite value to any man or woman."

**\$3.00**  
**Postpaid.**

Imperial volume of 400 pp., gilt top, royal purple binding with 22-carat gold cover design. Size 6x9 in. Tear this page out, write your name and address and mail with remittance. It is so extremely valuable that I will buy it from you at full price if you remit within ten days from receipt.

This Magazine guarantees this offer 100 per cent. **SQUARE DEAL.** You get the substance of libraries for \$3.00. Book mailed same day order arrives.

For 34 months an advertiser in Progress.

## "Power of Will" teaches you

The Seven Laws for ridding yourself of Profane Speaking.  
The Fifteen Star Methods for mastering Anger and Irritability.  
What the Psycho-Physical cause of the Drink Habit is.  
Nine long demonstrated regimes for mastering this curse (Rare Value).  
How to overcome embarrassing Hesitation of Speech.  
How to develop a direct, forceful, effective style of talking in business, society, anywhere.  
How to eliminate Mind-wandering.  
How to hold the mind closely upon any desired line of thought.  
How to speak tersely, emphatically, and think ahead for best expression.  
How to school yourself against Thoughtlessness.  
How to overcome Indecision.  
How to develop abundance of Thought.  
The Principles of Memory.  
How to throw Attention and Energy into Memory culture.  
The Psychological Principles for memorizing words, sentences, anything.  
The Inner Law of Memory.  
The Star Method for remembering the substance of any book.  
How to plan ahead in your career through the great Pioneer Power—IMAGINATION.  
How to plan conduct so as to avoid former mistakes of Thought, Action.  
How to make the imagination fill the mind with Life, Action, Energy, Beauty, scenes of Pleasure, Profit.  
How to work the Imagination for discovery and invention.  
How to improve mechanical devices.  
How to create and build new devices.  
How to make Imagination create for Literary Ability.  
How to make Imagination suggest improvement in business, the home, your environment, conduct.  
How to look into the Workshop of the Mind—and give ideas and thoughts Practical Creation.  
How to cure diseased Imagination.  
How to banish unhealthy mind states.  
How to banish fear of Men, Ill Luck, Death, Hell, Misfortune.  
How to arrive at best decisions.  
How to use the power of deliberation.  
What Francis Bacon said you must do to work (influence) any man.  
The First Principle for success in contact with others.  
The Mental Attitude you must hold to impress people.  
The Secret of Control of Others.  
How permanent Influence over others is secured.  
The Best Rule in the Control of Others.  
The FIFTY-FOUR MASTER RULES in the control of others.  
The chief difficulty of Public Speaking.  
How to use the Skill-Art of Influence before any audience.  
How to acquire Thought, Develop Language, Exercise Expression.  
How to be instructive, impressive, pointed, effective, clear.  
How to overcome stage fright and embarrassment.  
How to secure poise, power, persuasive ability.  
How to handle eyes, voice, body.  
How to deeply impress the audience.  
A scientific treatise with hundreds of rules for training the child's will.

## CORRECT ENGLISH: HOW TO USE IT.

### You and He.

Minneapolis, Minn.

EDITOR CORRECT ENGLISH:

Kindly inform me through CORRECT ENGLISH whether the following question is correct: "Did you propose to Robison that you and him stand together and buy the property?" Please give reasons that I may understand.

SUBSCRIBER.

Answer.—The sentence should read: "Did you propose to Robinson that you and he stand (or should stand) together," etc. The pronoun *he* is required for the reason that it is one of the subject pronouns in the compound subject "you and he" of the verb (*should*) *stand*. *Should* may be expressed or merely supplied in the analysis in constructions of this kind.

EDITOR CORRECT ENGLISH:

Enclosed is a clipping from the Kansas City Star, and I should be grateful for your opinion in the next issue of CORRECT ENGLISH on the authority of this precedence.

Assuring you of my best wishes for the continued success and growth of your great work, I am

Very truly yours,

A SUBSCRIBER.

(Clipping.)

*Mar.*: The first person takes precedence of the second and the second takes precedence of the third.

When Cardinal Wolsey said *Ego et Rex* (I and the king) he proved himself a good grammarian, but an arrogant courtier.

The rule as written is often more honored in the breach than in the observance.

Answer.—Cardinal Wolsey proved himself not only an arrogant courtier, but a poor grammarian. The first person, in the singular number, does not take precedence over the second. The following from CORRECT ENGLISH: A COMPLETE GRAMMAR, give the rules involved in all three persons:

### Position of Personal Pronouns Connected by the Conjunction "And."

When two or more personal pronouns in the singular number are connected by "and," the second person precedes the first and the third, and the third person precedes the first; when the pronouns are used together in the plural number, the first person precedes the second and the third, and the second person precedes the third.

#### Singular Number.

*You and I* are going.

*You and he* are going.

*You and he and I* are going.

*He and I* are going.

*You and your sister* are both in the wrong.

*He and his brother* are in the office.

#### Plural Number.

*We and you* are going.

*We and they* are going.

*We and you and they* are going.

*You and they* are going.

*We and you* do not agree.

*We and they* formerly lived in the same city.

*You and they* have been invited.

(*b*) In the conclusion of social letters, the same rules should be observed; thus:

#### Correct.

Hoping to have the pleasure of seeing *you* and *your sister* on Monday, I am, etc.

#### Incorrect.

Hoping to have the pleasure of seeing *your sister* and *you* on Monday, I am, etc.

Note.—In the case of personal pronouns connected by *or* or *nor*, some grammarians regard these pronouns as interchangeable in position; others, as being governed by special rules; but no distinction need be made in the case of pronouns connected by "or" from that of pronouns connected by "and." (For construction of the verb following a compound subject connected by *or* or *nor*, see CONCORD OF SUBJECT AND VERB, p. 84, Rule 10.)

Fra Elbert Hubbard

Says:

***Correct English*** is one  
of the Magazines on  
which I have always  
pinned my explicit faith.

# Appreciations From Our Readers

## **Correct English: A Complete Grammar.**

Cleveland, Ohio.

EDITOR CORRECT ENGLISH:

Of all the Grammars and courses in English I have referred to at different times, none of them tells me so quickly and clearly just what he wants to know, as does CORRECT ENGLISH.

Cordially yours,

GEORGE BRAMBOLD.

Marion, N. C.

EDITOR CORRECT ENGLISH:

You may be interested to know that I have adopted your English grammar for use in the Commercial Department of our High School, and I like the book so well that we are going to use it in all of the English classes.

Very respectfully,

I. C. GRIFFIN,

Superintendent, Marion Graded Schools.

Chelan, Washington.

EDITOR CORRECT ENGLISH:

I have just received a copy of your Grammar. I am delighted with it. It is the best of the kind ever published. Enclosed please find check in payment.

Wishing you great success in your noble work, I am,

Sincerely yours,

WILLIAMS HOSKINS,

Pastor Methodist Episcopal Church.

## **The Correct English Correspondence School.**

Cleveland, Ohio.

DEAR MRS. BAKER:

Have I really finished my course in English? I have worked hard to do so, and I have enjoyed doing it, I mean the work of the course. I have repeatedly told you this: others too have doubtless told you the same. Were it in my power, I should publish far and wide the advantages of your CORRECT ENGLISH CORRESPONDENCE SCHOOL.

Wishing you continued success, I am

Respectfully,

SISTER OF CHARITY.

## **Ten Thousand Words: How to Pronounce Them.**

Academy of Our Lady of Mercy,

Pittsburgh, Pa.

EDITOR CORRECT ENGLISH:

Let me congratulate you on your book TEN THOUSAND WORDS: HOW TO PRONOUNCE THEM. My copies came to-day, and I immediately gave one to our Mother Superior, so you will undoubtedly receive many orders from her Convent, as the Sisters teach in several schools, and are all progressive women. I am very much interested in the work that you are doing, for your teachings are convincing, and you have given wide margin to the "fad riders."

Wishing you great success in the publication of your books, I am

Very sincerely yours,

SISTER HILDA.

Directress of Our Lady of Mercy Academy.

St. Joseph's Convent,

Wheeling, W. Va.

## **Correct English in the Home.**

Pittsburgh, Pa. .

EDITOR CORRECT ENGLISH:

I am very much pleased with CORRECT ENGLISH IN THE HOME. I have three children, ranging from three to seven years, and for whose sakes, I am adding materially to their sections of my library. I have some very valuable children's literature; ranging from that splendid series, *Journeys through Bookland*, by Charles H. Sylvester, on up to the Bible; and I read aloud to them and explain, in simple language, what I read, in order that their comprehension may broaden, and their minds may expand, and that their appreciation of things beautiful and good may develop and grow strong. I believe that books like your CORRECT ENGLISH IN THE HOME are *splendid* aids, even in their tender years. Our children manifest a vastly more intelligent interest in such books than they ever have done in the "Mother Goose" sort.

I thank you again for these books.

GRANT MITCHELL.

SPECIAL OFFER THIS MONTH

# Learn to Speak and Write

## CORRECT ENGLISH BY HOME STUDY

**Y**OU CAN thoroughly master the use of correct English by devoting a small part of your spare time to study at home, in your office, or on the cars going to and from your place of business. You can become a finished scholar in English without having to wade through dry text-books.

No matter what your vocation may be, whether you are a teacher, a writer, a speaker, a mechanic, a farmer, a tradesman, or whether you pursue any other business or profession, the ability to write and speak the English language correctly and fluently not only will increase your capacity for social enjoyment, but also will actually increase your ability to succeed in whatever career you follow. There is no other training so important and valuable; it will insure your "making good" in the world. Every progressive person must realize this. The final test of culture and refinement is one's use of English; and its correct use is indispensable to the man or woman who would be successful in any walk of life.

Our CORRESPONDENCE COURSE is designed especially to meet the needs of the busy man or woman. The course was begun more than ten years ago, and it has been improved and extended every year, until it is now the most authoritative, comprehensive and yet simple and easily mastered course ever devised.

The full course comprises a complete

study and mastery of English Grammar, both elementary and advanced, Punctuation, and that part of Rhetoric designated as Clearness and Precision.

The lessons are simple and are easily understood, they being the result, in their comprehensiveness and simplicity, of many years' experience on the part of Josephine Turck Baker as a specialist in the teaching and writing of correct English. All the instruction is individual, the pupil having the same benefit as if he were to study orally.

The lessons are supplemented with exercises in which the pupil is required to write sentences, conversations, and letters, using correct forms of diction, as indicated in the instructions. These drills are invaluable, as they give the pupil the benefit of practical experience in correct writing and speaking.

There are about fifty lessons in the course, but the student is not required to complete the course, or any specified number of lessons, in a given time. He may send in one, two, or more lessons for correction and suggestion as he wishes, and he may take six months or even more to complete his studies. He must master each lesson as he advances. Thoroughness is the rule in this school. When the student has finished his course, he thoroughly understands the rules and principles of grammar and their practical application in writing and in conversation.

## The Correct English Correspondence School

EVANSTON, ILL.

I am interested in the correct use of English, and I trust you will favor me with particulars of your Correspondence Course, by return mail.

Name \_\_\_\_\_

Address \_\_\_\_\_

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SANDUSKY, OHIO.

EDITOR CORRECT ENGLISH:

I regret that I am unable to send you any more names than I have already furnished. Every teacher in the United States ought to subscribe for CORRECT ENGLISH, as well as *millions of others*.

I regard your magazine as the most useful of all the magazines published in this country, and as I take twenty monthly, weekly (including Harper's and Collier's) and daily publications, I am in a position to speak advisedly. I wish I could do something to promote the cause of CORRECT ENGLISH. How would it do to get some friend in every city of 20,000 people to go through their directories and check off such names as they know, and send you? I should gladly do it here. Mr. W. H. Robson, Indianapolis, Ind. (Trade Journal) would perform the same service there, and no doubt others whom you may know in other cities would do this—no charges either—for the good of the cause. I can not praise your magazine too highly.

C. B. LOCKWOOD.

SNYDER, TEXAS.

EDITOR CORRECT ENGLISH:

I am very much pleased with the magazine, and am doing what I can to secure subscriptions. I think it is the best magazine published for the study of English, and I cannot find words adequate to express my appreciation of CORRECT ENGLISH and its author.

I knew but little of English when I began reading your magazine. I have not "learned it all," but I have learned a *few* things. Last summer, in a summer normal of more than a hundred teachers, I was the only one that graded 100 per cent on grammar and composition. I owe it all to CORRECT ENGLISH.

J. C. SAMUELS,

Admirer of CORRECT ENGLISH.

TARLAC, TARLAC, P. I.

EDITOR CORRECT ENGLISH:

I have read the November number of CORRECT ENGLISH, and I appreciate it very much. I shall be pleased if you will place my name on your subscription list. I am sure that I shall learn English from this paper, as it is the most helpful magazine in our country, Philippine.

VINCENTE L. LORIA.

If I could have but one educational magazine I should choose CORRECT ENGLISH. I have been in the educational work for about twenty years and have never before found a magazine so useful and interesting as CORRECT ENGLISH.

E. P. POTTER,

Principal Southwestern Business College.

NEW YORK CITY.

EDITOR CORRECT ENGLISH:

You, more than any other person, have helped me in my effort to study and to teach English. I have endeavored to show in a small way my appreciation of your work, by having sent subscriptions to your valuable magazine from Kentucky, Tennessee and Georgia.

The department in CORRECT ENGLISH given to business letters is a *godsend* to me, as I am placed in a position calling for the oral translation of business letters and have had no training whatever for this line of correspondence.

A STENOGRAPHER.

CHICAGO, ILL.

I am highly pleased with CORRECT ENGLISH and feel that I would give up all other magazines before I would this wonderful teacher.

Long life to its present editor.

A CLUB WOMAN.

DEPARTMENT OF THE INTERIOR,  
Bureau of Education,  
WASHINGTON, D. C.

EDITOR CORRECT ENGLISH:

I have examined numbers 4 and 5 of your periodical, CORRECT ENGLISH. I am interested enough to desire a complete file for use in the library of this office. Please supply a complete file.

H. PRESNELL.

**WHAT AN EMINENT SURGEON OF NEW YORK  
SAYS OF CORRECT ENGLISH.**

NEW YORK CITY.

EDITOR CORRECT ENGLISH:

I am going to tell you what CORRECT ENGLISH has done for me.

Twelve years ago I was a cattle-driver on the western plains. Being ambitious, I went to Chicago, and there prepared to become a specialist in my chosen profession. After graduation, I confided my ambition to a friend, who threw me at once into the depths of despair by telling me that my ambition could never be realized; that

my English was the English of the plains; and that I could never eradicate from my speech the crudities and ungrammatical forms that marred my expression. "You may be a genius in your calling," my friend added, "but your defects of speech are so great that you can never gain the entree into those circles which alone can give you the eminence you seek. No matter how great your ability, your speech is so utterly defective that you will be unable to gain the recognition that makes for success."

My friend's words threw me into such despair that I shed tears of bitter disappointment. However, I proceeded to study English grammar in the hope that I should find in its text the assistance I required. I bought grammar after grammar; I lined my room with grammars; and still I could find nothing that threw any light upon the subject—none that could assist me to overcome the defects in my speech. In fact, I could not discern wherein these defects lay. I simply knew from what my friend had told me that my English was hopelessly crude, and that, in consequence, I was doomed to failure in my chosen lifework. One day, when in a street car, a gentleman who sat next to me took from his pocket a magazine and began to read it. I inadvertently glanced at the open pages, and in a moment of illumination, I found my salvation. There in cold, black type, sentence after sentence, drill after drill, were correct forms of speech—just the sentences required in daily usage. "Pardon me, sir," I said to the student, "kindly tell me where you purchased that magazine."

"I cannot tell you," he said, "for I am a stranger here; but I could take you to the place where I bought it."

"Lead me to it, friend," I said. "Money is no object to me now."

Whereupon we got off the car, and the gentleman took me to A. C. McClurg & Co.'s.

I bought your books as they appeared; I lived upon CORRECT ENGLISH; I *slapt* it, and *ate* it, in those days, and now I am writing to you and telling you that you have been my savior. For ten years, whenever success has been mine, in every delightful situation that has come to me, I have thought of you, Mrs. Baker. I am indebted to you for all that I am or shall be. My income is now fifteen thousand dollars annually; my patronage is from the wealthiest families of New York. Without you I should have failed to receive the recognition necessary to my success.

Yes, I owe all my success to you. *I thank you.*

— A SUBSCRIBER.

## THE CORRECT ENGLISH CORRESPONDENCE SCHOOL.

Extracts From Letters Received From Students.  
(Names and addresses are used only when permission is granted by the student.)

Josephine Turek Baker,

DIRECTOR, CORRECT ENGLISH CORRESPONDENCE SCHOOL:

Please accept my most sincere thanks for the thorough and detailed two-page correction accompanying my lesson 15, of the School's course in Correct English. The trouble which you have taken in making this lesson clear to me, with the services extended me in so doing, is highly appreciated, allow me to assure you. RALPH H. K.

Josephine Turek Baker,

DIRECTOR, CORRECT ENGLISH CORRESPONDENCE SCHOOL:

You cannot imagine how much these lessons have meant to me, nor how I have enjoyed every moment spent in preparing them. Many of them were prepared in the evening; although I sometimes found but one evening during an entire week for the work.

You teach with only one object in view—the pupil's welfare. This exacts the deepest respect and admiration from your pupils. CLARA E.

Josephine Turek Baker,

DIRECTOR, CORRECT ENGLISH CORRESPONDENCE SCHOOL:

I must admit that before beginning my course, I had little faith in Correspondence Schools, as I had received very little consideration from a certain well-advertised "Correspondence School." I wish to state that I am very much pleased with the progress I have made in the short time I have been studying under your direction. I believe I have gained more, and gained it more thoroughly than I could have obtained in twice the length of time in any other school. Kindly accept my sincere thanks for the help you have given me.

If you will send me the names of applicants for information from New Jersey, I shall be very glad to write them personally as to the value of your work. Having solicited for the Drake College, Jersey City, N. J., for a number of years, I have learned that a few kind words from a former student will often do more than catalogues or official information. If I can help you in any way let me know.

CHARLES A. BITTIGHOFER.

**SPECIAL OFFER THIS MONTH**

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The lessons are simple and are easily understood, they being the result, in their comprehensiveness and simplicity, of many years' experience on the part of Josephine Turck Baker as a specialist in the teaching and writing of correct English. All the instruction is individual, the pupil having the same benefit as if he were to study orally.

The lessons are supplemented with exercises in which the pupil is required to write sentences, conversations, and letters, using correct forms of diction, as indicated in the instructions. These drills are invaluable, as they give the pupil the benefit of practical experience in correct writing and speaking.

There are about fifty lessons in the course, but the student is not required to complete the course, or any specified number of lessons, in a given time. He may send in one, two, or more lessons for correction and suggestion as he wishes, and he may take six months or even more to complete his studies. He must master each lesson as he advances. Thoroughness is the rule in this school. When the student has finished his course, he thoroughly understands the rules and principles of grammar and their practical application in writing and in conversation.

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The tuition is \$15.00, payable in monthly instalments of \$5.00 each. This includes the cost of the text-books—the Grammar and the Drill Book. If you already possess these books, you may select in their place, any one of our \$1.25 and 75 cent books from our **COMPLETE LIST**.

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**JOSEPHINE TURCK BAKER, Director**

**CORRECT ENGLISH CORRESPONDENCE SCHOOL  
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I enclose ..... and ask you to enter my name as a student in your school.

Name..... Address.....

# The Correct English Correspondence School

Offers You an Opportunity to Perfect Yourself in English, by a Study of Its Correspondence Course, in Your Own Home

The purpose of this course is to teach you how to use correct English,—to know when your diction is correct, when it is incorrect, and why.

Too much stress cannot be laid upon the importance of using correct English, for to employ words in their right sense stamps the speaker or the writer as cultured, just as correct manners show that the person who has them is well bred and is accustomed to the refining influence of good society.

Much has been written upon the importance of reading the works of the best authors as a means of acquiring an understanding of what constitutes correct diction; but it is as impossible to learn how to speak and write correctly by merely *reading* the works of great writers as it is for one to learn how to paint fine pictures by looking at the masterpieces of great painters.

Before one can attain to an art, one must first understand, not only the rules and principles of that art, but also their proper application. By reading models of correct English, one can, in time, learn to discern a work that has literary value from one that has none, in the same way that one can discriminate between a fine painting and an inferior one; but it is impossible to learn to write correctly any more than to paint artistically, unless one understands exactly *how*, *when*, and *where* to apply rules. By a study of English, as given in this course, one can learn first, the rules and principles of grammar, and secondly, how, when, and where to apply them.

## Sensible English Training.

Sensible training in any branch is necessarily practical training,—the kind that enables the student to put into use the knowledge that he has acquired. As applied to English instruction, sensible training is the kind of training that fits the student for the exactions of his future career, whether business, professional, or social. While the requirements of a business career differ in many essentials from those of a social career, the fundamental basis of study in each is the same,—namely, a working

knowledge of the essentials of grammar and of the practical application of its rules and principles as required in speaking and in writing.

## Why Study Grammar?

It is impossible for one to acquire a complete mastery over correct forms of diction without a thorough knowledge of the grammar of the language. It is not sufficient that a construction shall sound correct; the writer or the speaker who would be correct in his diction must absolutely know whether the form is correct and the reason why it is, or is not, as the case may be. That which one is accustomed to hear sounds correct to the unthinking person; “I meant *to have written*,” “I hoped *to have come*,” “I intended *to have gone*,” are as musical to the ear of the cultured, as are “He *ain’t*,” “It *don’t*” and “He *done* it” to the ears of the illiterate. Thus all the following incorrect expressions would sound correct to the person accustomed to use them:

“I should have been delighted *to have gone*,” “I should have been glad *to have seen him*,” “I meant *to have written*,” “I intended *to have gone*,” “Your statement can be easily *proven*,” “I shall go *providing* I can leave some one in charge of my business,” “He is very well *posted* on this subject,” “I *loaned* him five hundred dollars,” “I wrote him *relative* to the matter,” “I know a *party* who will make you the loan,” “I am *through* with my work for the day,” “This is not to be *compared* to that,” “I do not *propose* to be imposed on,” “What *transpired* in my absence?” “He worked *good* today,” “I am *afraid* that I cannot go,” “I *expect* that you had better go East.”

As indicated, these expressions sound grammatical to the ear accustomed to hear them, and yet each contains an error, the correct forms being: “I should have been delighted *to go*,” “I should have been glad *to see him*,” “I meant *to write*,” “I intended *to go*,” “Your statement can be easily *proved*,” “I shall go *provided* I can leave some one in charge of my office,” “He is well *informed* on this subject,” “I *lent* him five hundred dollars,” “I wrote him *relatively* to the matter,” “I know a *person*

who will make the loan;" "I have *finished* my work for the day;" "This is not to be *compared with* that;" "I do not *intend* to be imposed on;" "What *happened* in my absence?" "He worked *well* today;" "I *fear* that I cannot go;" "I *presume* that you had better go East."

Learning to speak by ear is like learning music by ear—or like learning any other branch that can be scientifically taught; the knowledge that one acquires is superficial, and cannot be compared advantageously with that systematic study of rules and principles which serves as a criterion of examination by which all data may be measured.

To learn any subject thoroughly one must study its rules and principles; but rules and principles avail little without an understanding of their practical application. Our youth throughout the English-speaking world all study grammar—that word which brings a shudder to the average boy and girl. Rules and principles are taught *ad infinitum*, but it is their practical application, as required in conversation and in letter-writing, that is frequently lacking in the English training of the pupil. The question then arises, How, then, can the student learn to apply those rules and principles? The answer to this is, By actually writing letters and conversations himself. We all know what we have once written is apt to become our possession. We do not easily forget what we have penned in black and white, especially if we ourselves have wielded the pen—and that, too, many times, in exemplifying the same rule. In our present school system, so efficacious is regarded the teaching by means of pen pictures, that pupils are required to write from memory that which their teachers have written on the blackboard, and which they, the pupils, have read *but once*.

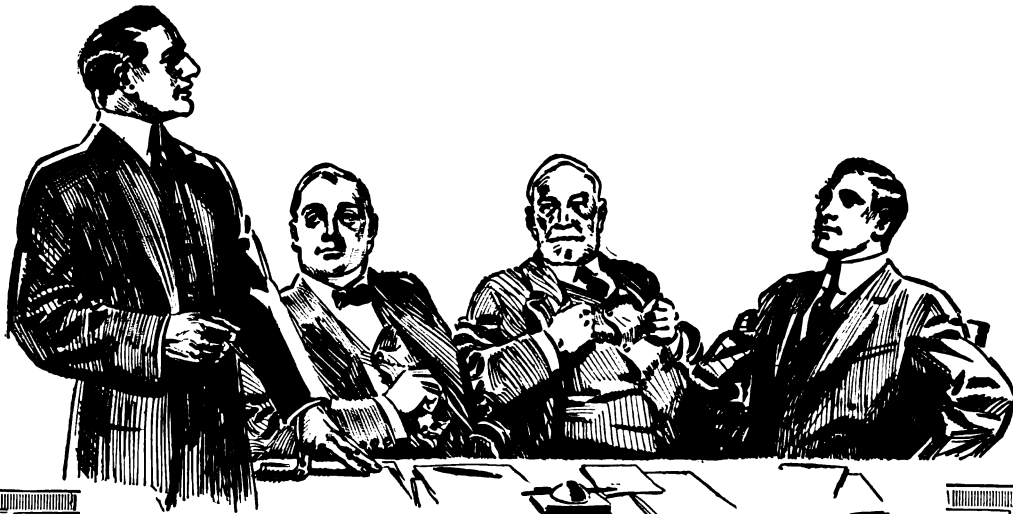
In this method of instruction, the student learns first the parts of speech and the special functions of each. He then studies all the rules that pertain to the concord of these parts in their relation to one another. Important rules and principles are illustrated by models of diction from the great writers of modern prose, in which are embodied all the points involved. This is then supplemented by exercises in which the pupil writes sentences, letters, and conversations, and in which he exemplifies over and over again all the rules and principles.

For example, the pupil learns the rule: The noun or pronoun after the verb *to be* is in the same case as the noun or pronoun before the verb *to be*, then is required to write sentences and exercises exemplifying all the various phases of this rule, and in this way he learns why "It is *I*" "It is *they*," are correct, and why "I supposed it to be *she*," and "I supposed it to be *he*," are incorrect. He learns that if the noun or pronoun after the verb *to be* is in the same case as the noun or pronoun before the verb *to be*, then he must determine at once the case of the noun or pronoun before the verb *to be*. Thus, in the sentence, "It is *I*," the nominative form *I* is correct, because *it* is nominative. He knows that *it* is nominative, because it is the subject of the verb *is*. In the sentence, "I supposed it to be *him*," he learns that *him* is correct, for the reason that *it*, as the subject of a verb in the infinitive mode, is objective.

Now, if the student learns this rule thoroughly and then follows it with practical drills and exercises in which the correct forms are used over and over again, he will not be likely to err by saying: "It is *me*," "It is *him*," "It is *her*," nor on the other hand "I supposed it to be *he*," or "*she*," instead of: "It was *he*," "It is *she*," "I supposed it to be *him*," "I supposed it to be *her*."

A thorough understanding of rules enables the student to determine when his diction is correct or incorrect, and why. The practical drills and exercises serve to fix the rule in his mind, and, furthermore, to give him just the kind of practice needed to establish the habit of *using* the form required. This method of study is not only highly instructive, but also extremely fascinating even to the most disinterested pupil; for he will have found the royal road that leads to a full understanding of English grammar, together with the practical application of its rules and principles to his daily needs, both in social and in business usage.

These lesson papers, and the text books, were prepared by Josephine Turck Baker, and have been in successful and continuous use with students of the school for several years. They have helped all who have taken up the study in the earnest desire to become proficient in the use of Correct English.



## Get the Secret of Leadership

**T**HERE is a royal road to business success. The man who knows how to obtain and apply the knowledge and experience of others *wins out every time*. Instead of wasting months or years working out the problems of business for himself, he takes the results that other men have *found and proven right*.

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